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PROSPECTS OF BRITISH ART.
THE EXPOSITION OF 1851.

OCTOBER 17th, 1849, will be a day often referred to in the history of the Progress of Industrial Art. It will be said, "A Prince, the descendant of a race among the first to achieve and to defend the freedom of the mind, the foundation of all real progress, had, that day, summoned the 'magnates' of a city,—by its wealth and commercial intercourse far more the metropolis of the world, than from these circumstances alone the capital of Great Britain,—to consider and determine upon a plan for the exhibition of works of Industry and Art, the result of the genius or the skill of every clime, manufactured from the produce of the globe. The time was well chosen; the place no less so. A visitation more terrible than any which had desolated the land since the days of the Great Plague,—the memory of which still rested like an unhallowed fear upon the heart,—was even then, though with abated strength, sweeping onwards in its flagging course. What so natural as to seek to revive the drooping spirit, to re-awaken industry, to nerve the palsied energy of those who had been spared? What period more appropriate, if this were not? What place more suited for the development of such a plan, if London were not so? It might have been proposed in a year of unusual prosperity, and have been smiled down by the affluence of success: of the strife of party spirit, and looked upon with suspicion: of languor and indifference, the result of unhealthy speculation, and have been shrunk from as if another stricken with the same leprous taint. But the plan was proposed when no other pre-occupied the mind, no adverse motive restricted feeling, no interested desire could malign its import. It was to further the development of the intellectual faculties, to advance the arts of social life, to stimulate industry, to provide for it new channels, by the advancement of the ARTS OF PEACE. By all men it was welcomed, considering the time, as a gleam of light which fringes the receding outline of a troubled sea, from which he who has escaped henceforth looks back with hope. Prosperity separates, Affliction unites, mankind. Here was a ground on which the richer met to promote the Arts by which even the poorest prosper; and, according as *they* prosper, add to the luxuries, the pleasures, and the refinements of the rich. If interest alone stifled all other considerations, no plan was better suited to win the attentive ear of those who look abroad upon the world as a table of speculation, and who only value the human race according as they influence the market."

Considering the present and the future influence of the proposed National Exhibition, we shall, in this, and in succeeding papers, record the history of its rise and progress, and enforce on all uniting or acting towards its ends, that sincere, honourable, and unselfish spirit which every upright mind feels is due alike to the

Prince who proposed, and to the people on whose behalf and for whose moral and social good he has sought its advancement. The road which conducts to the object he desires is full of beauty, the required labour realises a still increasing pleasure, the struggle for success is preceded and followed by a succession of interests, of which the least is allied to intellectual power, and the lowest associated with the most beneficent feelings. Of how many benefactors had not mankind been deprived, if emulation had not encouraged effort. This Exhibition will be emulation of the highest kind. It must, however, be conducted with the most honourable integrity. Self-interest, selfish ability, and the keen pursuit of gain are ever apt to insinuate themselves, so as to become the hidden but active agents of public bodies. This must be carefully watched. A great agitator said, "He who commits a crime injures his country." In the same spirit we say, He who in this case, by self-seeking throws suspicion on this Exhibition, slurs the generous designs of the Prince and stains the National honour. Let such an act be proved, and we will, for our own part, brand the offender in the face of Europe.

On the 30th of June, 1849, it would appear, "There attended at Buckingham Palace, H.R.H. Prince Albert, and, by special command, Messrs. T. Cubitt, H. Cole, F. Fuller, and J. Scott Russell, of the Society of Arts; when His Royal Highness communicated his views regarding the formation of a great collection of works of Industry and Art in London, in 1851, for the purposes of exhibition, competition, and encouragement. His Royal Highness considered that such collection and exhibition should consist of the following divisions:—raw materials, machinery and mechanical inventions, manufactures, sculpture, and plastic art generally. It was a matter of consideration whether such divisions should be made subjects of simultaneous exhibition or taken separately; it was ultimately settled that on the first occasion, at least, they should be simultaneous. It was a question whether this exhibition should be exclusively limited to British Industry: it was considered that whilst it appears an error to fix any limitation to the productions of machinery, science, and taste, which are of no country, but belong, as a whole, to the civilised world, particular advantage to British industry might be derived from placing it in fair competition with that of other nations.

It was further settled that, by offering very large premiums in money, sufficient inducement would be held out to the various manufacturers to produce works which, although they might not form a manufacture profitable in the general market, would, by the effort necessary to further accomplishment, permanently raise the powers of production, and improve the character of the manufacture itself. It was settled that the best mode of carrying out the execution of these plans would be by means of a royal commission of which His Royal Highness would be at the head. His Royal Highness proposed that inasmuch as the Home Trade of the country will be encouraged, as many questions regarding the introduction of foreign productions may arise, and also relating to crown property and colonial products; the Secretaries of State, the President of the Board of Trade, &c. should be *ex-officio* members of the commission, and for the execution of the details, some of the parties present as members of the Society of Arts, and who have been most active in originating and preparing the execution of the plan, should be suggested as members, and that the various interests of the community also should be fully represented therein. It was settled that a subscription for donations on a large scale would have to be organised immediately. It was suggested that the Society for Encouragement of Arts, under its charter, possessed the requisite machinery. On the 14th July the second meeting was held at Osborne, when His Royal Highness judged that the importance of the subject was fully appreciated, but that its great magnitude would necessarily require some time for maturing the plans essential to ensure its complete success, and communicated that he had also requested Mr. Labouchere, as President of the Board of Trade, to give his

consideration to this subject. * * * * It was urged by the three members of the Society of Arts, that one of the requisite conditions for the acquirement of public confidence was that the body to be appointed for the exercise of these functions should have a sufficiently elevated position in the eyes of the public, should be removed sufficiently high above the interests, and remote from the liability of being influenced by the feelings of competitors, to place beyond all possibility any accusation of partiality or undue influence; and that no less elevated tribunal than one appointed by the Crown, and presided over by His Royal Highness could have that standing and weight in the country, and give that guarantee for impartiality, that could command the utmost exertions of all the most eminent manufacturers at home, and particularly abroad; moreover, that the most decided mark of national sanction must be given to this undertaking in order to give it the confidence, not only of all classes of our own countrymen but also of foreigners accustomed to the Expositions of their own countries, which are conducted and supported exclusively by their governments. The general outline of the plan thus comprised, 1. A Royal Commission, to determine the nature of the prizes, and the selection of the subjects for which they are to be offered. 2. The definition of the nature of the exhibition, and the best manner of conducting all its proceedings. 3. The determination of the method of deciding the prizes, and the responsibility of the decision. The Society of Arts to organise the details of raising funds for prizes, and provide a building, and to defray the necessary expenses. The value of the money prizes was also considered, but as this will be a matter to be hereafter definitely settled it is unnecessary to mention the sums then proposed. The plan thus far matured, it was requisite to ascertain by preliminary inquiry how far the manufacturers would be willing to support periodical exhibitions of this kind, for which end Mr. Henry Cole, and Mr. Francis Fuller, members of the Council of the Society of Arts, received instructions to travel through the manufacturing districts, in order to collect the opinions of the leading manufacturers. Either jointly or singly these gentlemen visited all the larger manufacturing towns in England, and Edinburgh, Dublin, and Belfast, and on their return drew up in a report the results of their inquiries to the 5th October, 1849.

The plan they adopted was most judicious; their inquiries necessarily, at first, considered as "private," as upon a matter still under investigation, were converted by the enthusiasm of their auditors into "public meetings;" that at Dublin assumed the form of a parliament, wanting but the opposition and a division. Nor were manufacturers alone visited; inquiries were prosecuted into the probable feeling of the agricultural districts, and places where the inhabitants were likely to be exhibitors of Raw Materials, and were consumers rather than producers of manufactures. The result was in all places the same; there was one uniform expression of gratitude to H.R.H. Prince Albert for the interest he showed in the commercial prosperity of this most favoured land. Messrs. Kershaw, extensive spinners of Manchester, considered the benefits of the Exhibition would be great, individually and nationally. At Newcastle it was said "the Exhibition would be of universal benefit; and the larger the competition the better; that it would teach not only the manufacturers *how to make*, but the public *how to buy*, and furnish the best elements for criticism." Edinburgh and Dublin presented similar returns, indeed Scotland seems to have met the proposal alike with the caution, the sagacity, and the abiding warmth of the national character. Nor can we omit to notice an opinion which so fittingly closes this part of the report: "It would tend to the advantage of industry, not only in this kingdom but in the whole world, and might prove one of the means of an inscrutable Providence in hastening the period when 'they shall beat their swords into ploughshares, and their spears into pruning-hooks.'" The question whether the scope of the exhibition should be exclusively national or universal was carried in all places in



favour of the "universal principle," for, it was well observed, "It is very necessary that all parties should know what the French and all nations, are doing, and should compare their manufactures with our own: the comparison would show what our manufacturers could do, and, by generating increased knowledge and appreciation in our consumers, would induce the production of a much higher class of work."

Equally unanimous was the opinion of all parties that the funds should be provided by voluntary subscription, equally encouraging the general willingness to exhibit. As an illustration of this, Messrs. Hollingsworth, paper manufacturers, of Turkey Mills, near Maidstone, volunteered to send up, if possible, complete machinery which should exhibit the whole process of paper making from the rag to the production of the perfect sheet. With respect to the prizes, their amount and distribution, all thought that a Royal Commission was the only means of securing the utmost practicable impartiality, and that its appointment was indispensable towards securing public confidence. The amount of these prizes naturally occasioned some diversity of opinion, but two points appear to be generally conceded, that the prize for discovery should be in accordance with its value, considered also with reference to the expense incurred in its production, and that they should be sufficient to attract the attention of the highest scientific men, not only in this but in other countries. To the opinion expressed by Mr. John Stuart Mill we do most heartily subscribe, that every jury appointed to adjudge the prizes should have some "foreigners" upon it. The decision must be above suspicion, beyond the chance of erroneous judgment, arising either from partial information or unacquaintance with the general condition of the manufacture in other countries, or excellence in this. All judgment is relative; a prize should be adjudged with reference to works of the same class universally found; with regard to the general requirements of the Arts employed in their production, and the results chiefly sought to be obtained. This includes design, excellence of manufacture or of construction, and the specific end sought. If we invite foreign artists to compete, the jury must be *de medietate lingue*. Is there a manufacturer who would object to the names of Arago, Dupin, Blanqui, Chevalier, Chevreul, of Firmin Didot, Leon de Laborde, Payen? Any who would demur to others similarly qualified to represent Berlin, Munich, Vienna, Prague, or St. Petersburg? We feel assured not; he who competes with the world courts the judgment of the world. It must be with England in this respect, as with Athens in the days of Pericles. The competition was between the highest genius; the greatest excellence: the competitor had the most cultivated talent of his day for his jury, and the world for his auditors. The man who appeals to universal criticism, has need of it for his reward; the tribunal by which he is judged should not be the less be the authority for its expression. We can conceive cases where it may be difficult to obtain an entirely competent tribunal, others in which it would be impossible to express more than a qualified decision; each manufacturer showing equal points of excellence, one in design, another in execution, others in which the disparity is but of degree. We believe, nevertheless, rules meeting the general requisitions to obtain a decision just towards the manufacturer, sufficient to ensure him a well-merited patronage of opinion, can be defined. Let it be remembered all excellence is, in such cases, conditional, as regards details; it is absolute only in essential principles. Whatever is requisite to perfection in the Fine Arts, is requisite also in Art applied to manufactures; the difference is in the special application of certain rules. In Fine Art we seek dignity, simplicity, truth; in Manufactures, design, elaboration, both subservient to utility. As all degrees of created beings are adapted to their external condition, so should all productions of the Technical Arts be designed with special reference to their end. Fine Art reads poetically the spirit of Nature; Art applied to manufacture should seek to breathe Spirit into matter, to impart to it beauty, and significance. Even as a good picture cannot be judged with-

out reference to its theme, so can no manufactured work be considered without reference to the quality of its material, this being frequently the test of merit. Originality, simplicity, perfection of form, harmony of colour, imitation which embodies the spirit of Nature, are precepts for all. Whoever founds his claim to attention upon imitation of any particular master or age, must seek his reward in those alone who are its followers. We are threatened at the present day with the imitation of Mediæval Art, calculated to render popular forms and ornaments totally at variance with existing customs, dissociated from all ideas, that impart to the age its form and pressure, never successful to the eye of the experienced—which only produces a proportionate excellence, and that generally in the manual part. For all these reasons we trust manufacturers will be associated with artists in the adjudication of prizes. No effort of the nature of this Exhibition will, however, be successful unless it be met with an enlightened appreciation on the part of the public. We are afraid great misapprehension exists among many as to the capabilities of the English artist, the manufacturer, and artisan. That they are inferior as to design in many respects, cannot be denied; that they are so inferior as to imply what some seek to establish—their inability to excel—we utterly deny. Let us but recall what has been the condition of our industrial progress, and take the commencement of the reign of George III. as our point of review. Dating from 1760, we shall find that the system of intercommunication, so essential to manufacturers, was everywhere improved. Roads were planned, and executed, and finally perfected by the genius of McAdam and Telford. Canals were made under the auspices of the Duke of Bridgewater, the works of Brindley, Whitworth, Smeaton, and Telford, to the extent of more than two thousand miles. Discoveries of the utmost importance were announced in chemistry, pure and applied. From Black to Faraday there is one illustrious succession of great names. They met equal competitors in men who applied science to mechanical power. By Watt, Fulton, Miller, Taylor, and Symington, that mighty agent was organised and directed which gave to Steam dominion over space, which enables it, alike defiant of tempest and of tide, spurning the fickleness of wind and the faithlessness of waves, to bear the produce of commerce on every sea, which it has made the high-road of nations. By Watt, also, the steam-engine was organised into a machine of boundless power, infinite in its application, capable of the most delicate manipulations; the prime mover of manufacturing operation; the no less moral cause of progressive civilisation. Second in importance to this alone, in 1765, John Harrison claimed and received the reward offered by the nation for the best chronometer, which the genius of others has now made common. Pottery, to the close of the seventeenth century, produced nothing but coarse wares; in 1763 Josiah Wedgwood originated the Staffordshire ware, which was carried by his knowledge, skill, and perseverance, to a degree of excellence which, in several points, has never been surpassed, and in some has never been equalled. His success was the spirit that evoked the talent since displayed, and which has secured to this country a most important branch of internal and foreign commerce. The rise and progress of the Cotton Manufacture is, perhaps, the most extraordinary page in the annals of human industry; it was advanced by men in the humblest condition to a system exhibiting the utmost degree of intellectual contrivance. From 1750, when the fly shuttle was invented, to 1787, when Watt brought the power of steam into operation, every year had been marked by improvement, and there are few names more honourable in the history of invention, if we judge of them by their results, than those of James Hargreaves, Richard Arkwright, Samuel Crompton, and Dr. Carpenter. In 1835 the number of self-acting looms was 109,626, whilst the entire manufacture afforded occupation for 1,200,000 to 1,300,000 persons. The quantity of cottons printed in 1796 was 20,621,797, and in 1830, 347,450,299, being more than ten times the quantity printed

at the beginning of the century, whilst it is less by 55,971,101 yards than the quantity exported in 1844. In 1801 Birmingham contained 73,670 inhabitants; in 1841, 181,116; the number of houses in 1821 was 23,096; in 1841, 40,291, an increase occasioned by improvements in mechanical methods of production. The same results may be shown as regards Sheffield, Glasgow, and Liverpool, the offspring of cotton. Glass, the especial object of former legislation, which tried its "prentice hand" at every scheme for its ruin, happily survived, and now feels its course unchecked, the genius of its manufacturers being unfettered by the happier influence of the legislation of Sir Robert Peel. We can now rival the foreign artist; in a few years, perhaps even in 1851, it will be shown we have surpassed him. Similar results might be obtained from every branch of the Industrial Arts. There are some yet lingering amongst us who may remember the dawn of this progress; there are none, the least observant, who cannot bear witness to its rapid course. We could have wished to trace it more accurately to the present day, but this our present space precludes; in a future number we shall return to this subject. Our readers cannot but remember how frequently we have called attention to the necessity and importance of such exhibitions, how often we have sought, by criticisms and elaborate illustrations, to show not only what Continental nations could execute, but what we must be prepared to rival, if we would not lose the place we occupy amongst those by whom the Arts of Peace have been advanced, nor our position in the commerce of the world. It is not three years since that we asked the assistance of an able public minister to effect what is now sought under happier auspices: it is but justice to say, if we failed, it was because, upon due consideration, the period then seemed unpropitious. The details of this we shall present to our readers. Our task has been now to place before them the position in which the manufacturer, the artist, and the public occupy in respect to the object sought by the promoters of the Exhibition of the Industrial Arts in 1851.*

MURAL PAINTING IN ENGLAND.

BY MRS. MERRIFIELD.

THE impulse recently given to mural painting in this country by the commission on the fine Arts, and the frescoes with which the new Houses of Parliament are now being decorated, may be considered as having led to the revival of an old Art in which our ancestors delighted, rather than to the introduction of a new one. Although painting in buon-fresco, as it was practised by the best Italian artists of the sixteenth and seventeenth centuries, may have been but partially known in England, yet mural painting has been practised here from an early period, and perhaps there are few nations which during the fourteenth and fifteenth centuries afforded greater encouragement to the Arts than our own. It was too much the fashion in Italy to regard the *ultramontani* with contempt; and from certain expressions of Benvenuto Cellini we collect that the English in particular, who lived on the western boundary of Europe, almost on the confines of the habitable world, were looked upon by the Italians as barbarians; but the specimens of English mediæval Art that are now frequently brought to light from the obscurity in which they have lain so long concealed, might perhaps, if they could have been placed before him, have induced the great Florentine to have formed a better opinion of the civilisation and technical skill of our ancestors in the decorative Arts. The English, who had not the advantages of the Italians in possessing so many of the sculptured remains of antiquity, were, it must be acknowledged, far inferior to them in design; but in mechanical skill our artists of the middle ages were fully equal and in some cases superior to the Italians. In illuminating and missal painting they were at least their equals, in glass painting they surpassed

* A Report of the Progress of the Exposition will be found at p. 32 of this number of the Art-Journal.

them: they were acquainted with and practised a chemical process for painting and staining garments, which was communicated as a secret by a Flemish embroiderer, with whose business it may have interfered, to a French artist or amateur, (Johannes Archerius) in Italy. Enamelling, which was practised in the reigns of the first two Edwards, (Walpole says, without mentioning his authority, by Greek artists,) was, however, known to the Anglo-Saxons. In ecclesiastical architecture of a bold, original, and peculiar style, the works of the English will not suffer by a comparison with edifices of the same age in Italy, either for the grandeur of the design, or the beauty of the details. The Cathedrals of York, and Salisbury, and Westminster Abbey, were erected as early as the first half of the thirteenth century. We had sculptors of our own as well as painters and architects, and one of the former, described as Magister Guglielmus Anglicus, who flourished in the fourteenth century, was possessed of sufficient skill in his art, to obtain employment in the court of the Prince of Savoy, where he modelled a whole-length figure of the Countess of Savoy in wax. Nor should we omit to mention the excellence of the English medieval embroidery, which as it was sometimes employed in portraying historical subjects on the robes of princes, may perhaps be included among the arts of design. That the English were not behind their Continental neighbours in their fondness for mural paintings although inferior to them in design, is evident from the specimens of medieval Art still existing in this country, and from the instructions for executing them contained in MSS. preserved in our public libraries.

While admitting the inferiority of the English in design, we must not overlook the fact that it was the custom of the great Italian painters, and especially of the earlier ones, to visit distant places, which they decorated with their works, thus promoting the cause of Art by multiplying good examples. The Florentine, Giotto, visited Pisa, Padua, Rome, Naples, and, as some say, Avignon; Leonardo da Vinci, in the prime of life, divided his time between Florence and Milan, and died in France: and there is scarcely a painter of celebrity in Italy who was not invited to paint in the principal cities of the different states, where he not only profited by the example of his predecessors, but left specimens of his own skill for the instruction of future artists. But England had not this advantage, the country was considered so distant, and the people so barbarous, that few Italian artists of note, especially the *frescanti*, could be persuaded to visit it; mural painting, therefore, although generally practised in this country up to a certain period, made but little progress in attaining the higher qualities of Art, and at length was superseded by the influence of the Reformation, and the encouragement afforded to many Flemish artists who visited this country, and painted pictures on panel and canvass. These pictures had, in some respects, an advantage over mural paintings, inasmuch as they were portable, and, on that account, possessed of a certain marketable value.

Mural paintings of historical subjects were executed in this country at least as early as the reign of Henry III.; they were employed in the decoration, both of churches and of royal palaces. The paintings hitherto discovered here, belonged, with very few exceptions, to ecclesiastical edifices, and there is reason to believe that the churches of Italy were scarcely more decorated with paintings than those of England; at least, those of the southern and midland counties. Scarcely a month elapses but the necessary repairs of churches bring to light some of the old mural paintings, with which it appears that it was formerly the custom to decorate the whole of the interior, even of village churches. In the immediate neighbourhood of Brighton, the churches of the villages of Preston and Portlade are known to have been so decorated. A painting has recently been discovered beneath the whitewash in the interior of Linfield Church; and many others might be mentioned, but it is unnecessary to refer to them here, as they have already been described in the *Archæological Journal* and other works. I shall now

confine my observations to the paintings in the churches of Sussex. In point of execution these pictures are not deserving of high praise; they consist of little more than outlines, and those not the most accurate,—drawn with a dark red earthy pigment; the draperies are sometimes relieved with yellow ochre, sometimes coloured with the same dark red pigment, and sometimes left white. But it must be remembered that these paintings occur in *village* churches, and there are no historical records to show that the villages to which they belong were ever of more importance than they are at the present time. The early histories of Italian Art speak only of the productions of the best masters of the period in the principal buildings of their cities; the Duomo of Orvieto, that of Siena, the church of S. Francis of Assisi, and the Campo Santo of Pisa, were decorated by the first painters of the age. In judging, therefore, of the skill of the English artists, we must not compare the fragments of their works which still remain in village churches, with the productions of Orcagna and Giotto. Perhaps, if the Italian village churches of the fourteenth century, (if any such exist) were stripped of their whitewash, they might exhibit paintings of no higher order than those which once covered the walls of our own village churches.

Many of the paintings in ecclesiastical edifices in Sussex are supposed to be of the time of Edward III.; the subjects are such as were usual at that period; a gigantic S. Christopher; a S. Sebastian, pierced with arrows; a S. Michael, with his wings of peacock's feathers, weighing the souls of the departed, with Satan on one side waiting for his prey, and on the other the spirit of the deceased praying at the feet of the Virgin, or of some saint, for her intercession and protection. In Preston Church there is, in addition to these subjects, a painting representing the death of Thomas à Becket, in which the lengthened figures, with their small heads and large feet, remind one of those in the Bayeux tapestry. The pointed shoes of the figures may afford a clue to the date of the picture; Becket, while kneeling before the altar, is represented as wounded by the sword of one of his assailants; Brito, the last of the four knights, turns away his head as if he repented of the crime he had intended to commit: on the other side of the altar an angel stretches his arms as if to intercede for Becket. In Chichester Cathedral a painting of a higher order was discovered some years since, and preserved by the care of one of the prebends, who caused it to be covered with a glass: the subject is the Virgin and Child, with angels scattering incense: the expression of the figures is pleasing, the proportions are better observed than in the paintings at Preston, and the colouring is particularly lively and gay: red, blue, green, of the brightest hues, are set off with gilding, and the long robe of the virgin is covered with gold *fleur-de-lys*. This painting also is considered to be of the age of Edward III. The victories of Edward abroad secured peace to his subjects at home, and gave them leisure to cultivate the Arts, which were disseminated in the provinces, and continued to exist in spite of the disastrous civil wars of the Red and White Roses. The tranquil priests, located in districts removed from the scene of contest, held on the even tenor of their way, and continued to fill their churches with pictures. Those in Linfield Church were probably executed during the reign of Edward IV. or Edward V. The Reformation, begun by Wickliffe, and established under Henry VIII., by condemning pictures in churches as papal superstitions, contributed not a little to the decline of mural painting in this country, and perhaps rendered us as a nation not altogether undeserving of the contempt with which Cellini was accustomed to speak of us. An expression (preserved by Sir W. Monson, in his account of the Acts of Elizabeth) of a member of the House of Commons, shows that in the time of this queen the custom of decorating public buildings no longer existed, and that some, at least, among that assembly would have been pleased to see the practice, the decay of which they attributed to the Reformation, again restored, and their churches and palaces decorated with paintings as they were wont to be in the olden time.

The durability of mural paintings in this country is sufficiently proved by the present condition of those to which I have alluded. Neither whitewash nor damp seems to have been able to destroy them; but in many cases they appear after their long concealment with their colours as bright as when first employed, and as firmly attached to the wall as if they actually formed a part of it. There are some old mural paintings in the Duomo of Parma, which, after having been long covered with whitewash, have been recently restored to light; yet their colours, with the exception of the blue, are bright and fresh. What is still more extraordinary, the operation of removing the whitewash has recovered in several places part of the surface of the old pictures, and disclosed to view others of still greater antiquity, the colours of which are equally bright and fresh, and which, from the similarity of the style appear to have been painted by the same hand as those first discovered. How desirable must it then be to ascertain in what manner these old pictures which have survived so many paintings of more recent date, were executed. It is generally believed that the mural pictures of the middle ages were painted either partly in fresco and partly in secco, in the manner described by Theophilus and Le Begue, or in tempera only. The art of painting entirely in fresco, or as it was usually called in *buon-fresco*, was introduced at a later period. Wax, which was formerly used in painting by the ancients, and by the early medieval artists, has been considered to have fallen into disuse in Italy in the fourteenth century, but it can be traced in France by documents until the first quarter of the fifteenth century; and in Greece, as appears from the MS. of Mount Athos, published by M. Didron, until the present time. Subsequent discoveries have, however, proved that the use of wax in painting was revived in Italy, and it has been detected by chemical analysis on Italian mural paintings of the sixteenth century. The pictures by Gio. Battista Trotti, otherwise called Malosso, in the Palazzo del Reale Giardino, and those in the Rocca di S. Secondo at Parma, having been analysed by Sig. Belloli, at the request of Professor Viglioli, were ascertained to have been painted with wax. Too much praise cannot be given to the Italians for the zeal with which they have prosecuted these enquiries on the only sure basis—chemical analysis. It is greatly to be desired that those persons who may hereafter discover mural paintings in this country, would, if possible, subject a portion of them—and a small portion would be sufficient—to this ordeal. If this be impracticable, the discoverer can at least cause the paintings to be examined by some person conversant with the subject, and allow drawings to be made before they are destroyed. It is a common error to call, without proper examination, all mural paintings discovered in this country by the general name of *frescoes*; it should be ascertained whether they are so or not, and if they are not—which is most probable—then, the manner in which they really are painted, and the means taken to secure their durability, should be positively determined for the instruction of artists. As this subject is of great importance not only to the artist, but to the amateur, to whose zeal and love of Art we are generally indebted for these discoveries, we shall resume the subject in a future number of this Journal.

To return from this digression. The fine taste of Charles I. again restored for a time the love of the arts in this country, but it was stifled by the furious and indiscriminating zeal of the Puritans. Classical subjects were condemned as immoral; religious subjects as idolatrous; and even the cartoons of Raffaele might have been irretrievably lost to this country, but for the liberality and good sense of Oliver Cromwell, who purchased them for the nation, probably with the view of causing them to be imitated in tapestry, the purpose for which they were originally designed. Portrait painting was still suffered to exist, for the Roundheads did not object to leaving representations of themselves on canvass or panel, as a remembrance to their descendants. But these pictures were movable, and what was painted to adorn the dining-room

of one generation, was banished by their tasteless descendants to the staircase or garret, in order to make room for fresh favourites.

After the Reformation, mural paintings were of course limited to the decoration of palaces. Rubens painted some ceilings at Whitehall for Charles I.; others were painted at Hampton Court and Windsor by different artists; and at a later period Sir James Thornhill painted the hall at Greenwich and the cupola of St. Paul's. Some of the mansions of the nobility were also decorated with paintings. But these were all oil-paintings, and the deep and strongly defined shadows and highly varnished surface, rendered them, in a decorative point of view, but an indifferent substitute for fresco paintings, which from the absence of all gloss, and their peculiar lightness of effect, could be seen conveniently in every light.

We have no accounts of frescoes executed in England until the middle of the last century, when Guiseppe Borgnis, a Milanese artist, decorated with frescoes the interior of the portico and south colonnade of West Wycombe Park, the seat of Lord le Despenser. The greater part of these paintings are yet in good preservation, a proof among others still existing, that the action of the air is not necessarily destructive of fresco paintings. In the present age of archaeological research, it is by no means impossible that frescoes by English artists of the seventeenth century may yet be discovered in this country. That the English actually painted in this style may be inferred from the directions for fresco painting contained in a MS. written by John Martin in 1699, which is now in the Soane Museum. These directions are written apparently by a person conversant with the practice of the art, and as none of the technical terms are borrowed from a foreign language, and there are some few points in these instructions which do not correspond exactly with the practice of the Italian or Spanish masters, there is reason to suppose that the English painters occasionally practised this art. Since the commencement of the present century, successful attempts have been made at different times to restore the art of fresco painting in this country; and recently the example of the German school of fresco-painters, and the encouragement afforded by the commission of the Fine Arts, have given it an additional stimulus. We earnestly hope that the time will soon come when the best painters of this country, following in the path so successfully trodden by Messrs. Dyce, Maclise, Cope, Herbert and others, will devote their best energies to the attainment of this most noble art. The interest taken by the public in the frescoes by our native artists in the Houses of Parliament, already great, is daily increasing, and we may venture to anticipate that before long the removal of the scaffolding which conceals the newly painted pictures from the ardent gaze of the spectator, will be desired with as much eagerness as it was in Rome when the "Last Judgment" of Michael Angelo was about to be exhibited for the first time to the expectant and admiring crowd.

ART-MANUFACTURES IN THE CLASSICAL EPOCHS.

BY DR. EMIL BRAUN.

INTRODUCTORY.

ART affords to the human mind a peculiar mode of expression, which can be obtained by no other means. The power of plastic representation possessed by man alone, of all created beings, is able to bring before our senses objects and ideas, which neither the language of the most gifted poets, nor any of the many idioms adopted by science, can express by words. We find, accordingly, artists at all periods within the memory of man, although their mode of proceeding in giving utterance to their feelings, or, rather, in acting upon their contemporaries, is very different. In the attempt to discover what first called into existence those wonders of artistic creation amongst the works of the an-

cients, which have obtained the highest meed of praise, we perceive at once that the magic power of Greek Art lies especially in a wise system of adaptation, a just proportion between means and ends—between the human want seeking gratification, and the method adopted to attain the end. Not a single product of ancient workmanship exists unmarked by a certain stamp which Greek Art endeavoured to impress upon every thing created by the hand of man. From the slightest trait of handwriting, up to the highest creations of human genius, we are enabled to recognise throughout one pervading spirit, one peculiar feeling characterising the Greeks.

Even those who derive no pleasure from the poetical language inscribed by Greek Art upon all objects of ordinary use, in the richest variety of ornament and figurative representation, must receive a striking impression from the just balance preserved between the material of which an object is composed, its ultimate purpose, and the particular mode of decoration, conferred upon it. Utility is the most characteristic attribute of Greek manufactures, and it would be difficult to find a single example amongst articles of classical workmanship, of which it might be said that it was merely tasteful and elegant, without being adapted to the especial object for which it was intended. Taste and utility are always identical in works of Greek handicraft, and it is on this account that we find men, who are exclusively devoted to Fine Art, occupied with the study of those monuments of old, which were originally considered as the offspring of the merely practical faculties of man.

In modern times this intimate connection between art and manufactures is almost entirely destroyed, or at least fatally disturbed. Those who interfere in matters of taste are generally ill looked upon both by artists and handicraftsmen. The latter entertain the prejudice, that to aim at beauty has a tendency to weaken what is called good and solid work, whilst artists consider such persons calculated to corrupt and degrade the highest and most noble faculties of the human mind.

Dissimilarity of principles exercises a very dangerous influence not only upon distinct classes of society, but even upon whole nations; and, whilst it may be said of English manufacturers that they enter into a successful rivalry with the Greeks themselves, in every quality relating to practical utility, they have, on the other hand, systematically cast aside every trace of the ornamental character which has for many thousand years embellished this extensive department of Art. At first sight indeed it appears consolatory to be relieved from all those senseless and useless accessories which luxury, since the sixteenth century, has lavished upon objects of every-day utility, no less than upon the splendid residences, which are the peculiar prerogative of kings and noblemen. Experience has at last however shown, that so complete an abstraction of all decoration is repugnant to persons of refined taste, who are instinctively prompted to desire from objects designed for ordinary use, that same outward stamp impressed by the Almighty upon the productions of nature, as a symbolic indication of their inward meaning.

English manufacturers may in this respect be compared to the useful essences and extracts obtained by chemistry from a thousand plants and inorganic substances, all uniform and monotonous in aspect, and requiring each a labelled superscription even for those conversant with their real nature. French workmanship produces a totally different impression. On entering a Parisian warehouse containing specimens of any branch of industry, we are delighted by a smiling variety of forms and colours, seeming almost to rival the brightness of a flower-garden prospering under wise and friendly culture. Persons, however, who are accustomed to the minute and impartial analysis of objects of this kind, are generally able to detect a want of just adaptation in the productions of French industry, sometimes even serious defects of construction, so that its more artificial flowers, their bright colours destitute of perfume, only cheat the eye with a false semblance of nature, without

representing the essential idea of the objects imitated in so futile and illusory a manner.

Proceeding farther in this kind of comparison, we perceive that French manufactures, distinguished solely by the external attributes of beauty, are of an ephemeral character, and are scarcely entitled to the praise of solidity and fitness, even when entirely remodelled; while English inventions always present an excellent material of which may be said, what Michael Angelo, in one of his sonnets, has asserted of every block of marble; each one of which, as he declares, conceals within itself an image of surprising beauty, awaiting only the divine artist who may be able to draw aside the rough mantle cast upon it by Nature. Thus, all English manufactures appear to wait for such a master, capable of revealing to the world their inward, but often deeply hidden, beauty.

To show that we are speaking, not theoretically, but from experience, I shall describe the impression which the Germans received from the first specimens of English manufactures brought over to the Continent, when the communication between the two countries was re-established after the peace of 1815. The family connections into which the Coburgs entered with the Royal House of England, are of an importance to the history of commerce, not much inferior to that ascribed by the Greeks to Amasis, who, as is universally known, opened Egypt for the first time to the national intercourse of the people of the West. This memorable event occurred at a time when all Europe was morally exhausted, even in regard to matters of taste. The tendency of Napoleon's court had converted the whole of the higher classes of society into a masquerading party. Simplicity and truth were no longer to be found. Even the implements required for daily use were become totally unmanageable by being overloaded with decorative elements, which, instead of being an improvement, were really an impediment to their useful application. Comforts were converted into torments, and instruments invented for economising time and power, caused rather a waste of both.

It was with a general shout of joy that sensible men hailed English improvements, the real value of which was concealed from the eyes of the ignorant crowd, but was quickly discovered and highly estimated by those who had, in vain, attempted a similar reform. At first the delight produced by the highly practical character of such inventions, made even men of taste entirely forget that taste itself was absent. It was not till after a longer acquaintance that they began to discover a certain want of life which did not admit of that feeling of, so to speak, friendly companionship with which every man of scientific practical pursuit is accustomed to regard the instruments he habitually employs. They arrived at last at the conclusion, that to effect an harmonious union between such implements and the every-day purposes of life for which they are required, another feeling is requisite than that of practical utility only.

Some examples will illustrate the psychological process upon which all such reformations depend, and without the just knowledge and thorough understanding of which the study even of Greek Art-manufacture is a mere trivial occupation leading to no useful result. Arms are regarded by those who make use of them, almost as inseparable companions, which become invested, in their imaginations, with a living form, and are generally addressed and spoken of as fellow-creatures. Every nation has, even in modern times, a system of its own for adorning implements of war and the chase, and nothing therefore could be so striking, sometimes even so heart-stirring, as the effect produced by the introduction of British fire-arms, the marvellous improvements on which threw every sportsman on the Continent into raptures, when these weapons were brought over at the period we have alluded to. These highly perfected instruments, like the lyre in the hand of Arion, when made use of by practised hunters, became instantly endowed with life. Soon afterwards, however, the extreme plainness of their construction, destitute of all outward ornament; caused the feeling of their being deficient in

some important respect. Comparison with the poetically adorned fire-arms of old heightened the feeling of this want in implements otherwise well constructed. They were finally looked upon rather in the light of philosophical instruments than as objects connected with the pleasures of the chase or the association of the days of chivalry. They were of course imitated, and on this occasion became nationalised. But here a very important fact was observed. The external form was improved, only when foreign manufacturers applied themselves thoroughly to understand the system of proportion, and the solidity and good sense of the whole method of English construction. As soon as an attempt was made to invest them with ornaments, laid on without being organically connected with the weapon itself, they looked as awkward as an English gentleman attired in French costume before his manners have become adapted to Continental taste and fashions.

If we look back to the past, and ask from history whether Art and Manufactures sustained in ancient times a similar separation without being for ever dis severed, we meet with a remarkable and highly important fact, afforded by Roman history, which affords to us a most striking analogy with the present state of Art in England, in opposition to its development in the south of Europe. Before the Romans were intimately acquainted with Greek Art, their taste must have followed a direction very similar to that of the English even in the present day. Their mental faculties had an exclusively practical aim. Grace and beauty were at first repugnant to them, and were held to be no better than a spiritual poison by those Quirites of old, who looked upon the Greeks much in the same light as thorough-going practical Englishmen of business now consider the French. Later, however, they changed their system, and it is difficult to say what might otherwise have been the fate of this powerful and truly great nation, had she continued to despise Greek culture and to direct her attention only to the material and outward interests of life.

Nations follow their instinct like individuals, and it must be attributed to that bias of good sense which characterises the British public, that it has now become more desirous of instruction in matters of taste, than even those nations who for many centuries have been devoted to the Fine Arts and Art-Manufactures. The *Art-Journal*, in which we now write, is a living proof of our assertion: while the number of its subscribers daily increases, similar publications on the Continent either drag out a languid existence or actually die of inanition.

The cause of a fact so contradictory is manifest. As a building, however massive and splendid, cannot maintain its equilibrium without resting on a solid foundation, neither can Art take root firmly without that basis afforded by national well-being, peace, and commercial prosperity. Whilst England, happily, possesses these indispensable requisites, in France and Germany such conditions are at present wanting. In addition to these disadvantages, journals, having for their especial object the diffusion of artistic knowledge, are conducted in both countries upon a plan which necessarily circumscribes their power of influencing the public mind. They treat the subject in a manner neither so purely scientific as to interest and instruct the connoisseur, nor yet sufficiently popular to engage the attention of the many, by connecting Art with the universal and every-day wants and necessities of life.

In the endeavour to give an account of the Art-manufactures of the ancients, we find that by far the greater part of Greek and Roman monuments are products rather of a manufacture-like multiplication or reproduction, than the offspring of High Art in the stricter sense. In proof of this assertion, which at first cannot fail to appear somewhat paradoxical, it will be necessary to enter into details better avoided at the present moment, as it is much more important to obtain, on first setting out, a clear understanding of the argument, rather than to heap up facts which ought only to be admitted in their proper place. To reduce the question to all the simplicity requisite for practical purposes,

we must be allowed to extend our prefatory introduction far beyond the limits generally assigned to such a preliminary exposition. The ground on which we propose to erect the system of Archaeological instruction, is still occupied by prejudices which have done much greater injury to the cause of true knowledge, than can be counterbalanced, for some time to come, by the most learned demonstrations. An over-estimation of the material part of Greek workmanship has confused the heads both of the artist and of the public.

The admiration, in itself just, yet carried to an undue extreme, of the fundamental principles of Greek Art, has brought ridicule upon the antiquarians of the old school. Practically speaking, the idolatry of which classical Art has been made so exclusively the object, has been, and still is, an impediment to the true understanding and appreciation of the surpassing excellence which characterises every production of the Greek poets. The real and enlightened admirer of Hellenic Art will, at once, admit the never-to-be-forgotten fact, that the whole amount of the Archaeological treasures put together, does not possess half the value of that portion of ancient literature, for which the present times are indebted to the sound criticisms of the Alexandrine grammarians; and that there is scarcely a single monument of antiquity which, judging it impartially, can be compared, in the excellence of its execution, with the perfection attained by Raphael and Michael Angelo. The actual originals, of which all present existing monuments of classical antiquity are but a faint reflection, are for ever lost, and we possess nothing which enables us to make a fair and just comparison between the century of Raphael and the period of Phidias and Praxiteles. Even the remains of the Parthenon cannot be compared with any of the highly-finished works of Leonardo da Vinci or Albert Durer. But the impartial eye of the real connoisseur in the highest department of Art, may discover in the marbles which will bear henceforward Lord Elgin's name—our acquaintance with them, and, perhaps, their salvation from eventful destruction being due to him—traces of that absolute perfection spoken of by ancient writers. Nay, further than this, we find in even inferior works of the classical period a soul and spirit in the conception of the subject, a fundamental good sense in the carrying out of thoughts the most poetical, and a skilful adaptation of all ornamental finish, which throw into the shade, by comparison, the most exquisite monuments of the cinque-cento.

Even Raphael, when he endeavoured to introduce higher Art into the inferior regions of common life, did not attain the simplicity of the Greeks. Benvenuto Cellini too, who is the worthy representative of the school of Michael Angelo, was the propagator rather of a deteriorated than of a high tone of taste. Luxury diffuses widely everywhere the seeds of degeneracy, and eventually, of utter destruction, even through the fertile domain of Art and Poetry. The sixteenth century is a striking proof of this assertion, and those employed in the production of Art-manufactures might easily be misled by adopting as their guide the prevailing taste of that splendid epoch, despite its high qualifications. Classical Art, on the contrary, presents a rich abundance of elements which, thoroughly and practically studied, enable the manufacturer to produce everything required by the wants and refinements of modern civilised life.

To those who have gone through the discipline of such an education may be applied the saying of a celebrated German scholar, *Reysseg*, who, when called upon in 1813 to bear arms in common with all the learned men of Germany, left his comrades far behind him by the rapid progress which he made in military accomplishments. In answer to the question, "how can you, a man of Greek and Latin, perform so well the part of a soldier?" He replied, "I am a philologue, and a philologue is a man who can do everything!"

Bestowing a rapid glance upon the history of Greek Art, we are at once struck by the remarkable fact, that Athens, though the very centre of High Art, was by no means the chief place for

Art-manufactures. This prerogative was reserved for Italy, where all manifestations of Greek genius found a practical application. We point out as a striking example the numismatic splendour of Magna Græcia and Sicily, which was as brilliant as the coinage of Athens was simple and old-fashioned. No one looking at these rude, and for the most part, tasteless emblems of Minerva would be inclined to suppose them produced by the country in which the full power of Phidias was developed, while the almost inexhaustible abundance of the most exquisite representations on the coins of Naples, Tarento, and above all, of Syracuse, are the only remains which can convey to us anything like an approximate idea of that refined mode of treating metals, which the gold and ivory statues of the period of Pericles must certainly have shown.

Medals and coins constitute the most brilliant portion of the Art-manufactures of the ancients, and deserve particular attention under this point of view. By the examination of such treasures of Art, adapted for immediate and common use, we shall learn much that is curious, and which may likewise serve as a guide for those who are occupied with the practical application of High Art to purposes of practical utility. Not that we consider it possible that our modern system of coinage, which is now, in all probability, for ever ruined, should be improved by this study, but it may, perhaps, be advisable to become acquainted with those principles which the ancients unconsciously followed in the employment of the high symbolical language of Art, in preference to dry literal inscription. Were no other advantage to be derived from such a study than that of obtaining a more accurate acquaintance with the coin of our own times, such an advance in self-knowledge might prove of the highest utility, by placing forcibly before our eyes those deficiencies and weaknesses which at present deprive Art of all hope of success.

Next to the numismatic department comes that of engraved stones, belonging also to Art-manufacture. Many of these gems must be considered as specimens of the most refined workmanship, but their origin is still of a secondary character; being due to that tendency towards the multiplication of the noblest and most renowned creations of artistic genius, which, in ancient times, was furthered by numismatic reproduction, as in modern days by steel and copper-plate engraving. The criticism required by this branch of ancient Art-manufacture, will become more interesting by comparison with the mode of treating the same, adopted by the gem-engravers from the period of the cinque-cento up to the present time, when it has been almost entirely superseded by the use of intagli.

The same classes of Art are not always identical in ancient and modern times; there are even instances where no analogy whatever exists between branches of Art-manufacture bearing the same name. It will appear strange when we assert that such a difference is to be found between ancient and modern pottery, the system of treatment being entirely dissimilar. We shall endeavour to inquire into the principles adopted by the ancients for the management of such materials, by means of which they were enabled to invest ordinary gifts with the spiritual gifts and attributes of high Art. Some knowledge of the manufacturing processes employed by them would prove highly interesting, were we so fortunate as to succeed in obtaining some traces of their methods by the aid of critical investigation.

Clay is one of the cheapest but most useful substances for which Art is indebted to nature. The ancients have displayed wonderful skill in adapting it to every purpose, and architecture, as well as sculpture, has derived great advantage from its use. In the middle ages it was not neglected, but since the bright epoch of the cinque-cento, it has been almost forgotten, and it is reserved for our century to revive the employment of so economical and convenient a material. An exact enquiry into the method of working and applying it will make us acquainted with a great many particulars, which may, perhaps, interest those of our manufacturers who are occupied with the restoration of terra-cotta work. The commerce

in every kind of metal-work was, in antiquity, as great as in that of earthenware. Bronze-casting occupies the first rank, and we shall become acquainted with a great variety of processes and modes of application which, even in the present day, must be of some interest to the practical manufacturer, who is well aware that success depends, in great measure, upon simplicity of means, and the discreet and judicious use made of well-assured modes of manufacturing processes. The fact that Athens received her bronze candelabra from Etruria, and, more especially, from Tarquinii, is sufficient to show that similar advantages existed even in ancient times, and it would be interesting enough to inquire into the particular causes of such a commercial conjuncture. Almost every monument discovered at Herculaneum and Pompeii belongs to Art manufacture, notwithstanding the high perfection which is justly admired in many of these valuable remains. It is a common prejudice that mechanical work is necessarily in hostility with higher Art. Without the process of multiplication obtained by mechanical means, the full power of which Art is capable cannot be considered as developed, as it must, without this aid, necessarily remain limited to a very small number of privileged persons possessed of the means of procuring its enjoyments.

Art is, like human existence itself, composed of body and soul. The harmonious union of the two can alone call into being a highly perfected and complete work. But the spiritual part may be conveyed by a sort of short-hand process, which consists not so much in copying as in making extracts from the greatest and most powerful creations of artistic genius. To this kind of re-production we are indebted for the numerous, and under present circumstances, truly invaluable wall-paintings of Pompeii, which belong, almost without exception, to Art-manufacture, and have no connection whatever with that high Art of which ancient writers are full. A picture gallery composed of such decorative paintings, when studied under this point of view, instead of losing interest in our eyes, will be only the more highly valued, and, perhaps in time, some speculative manufacturer may arise with intelligence enough to divine the real wants and wishes of the present times, and who, by the comparative study of old and new modes, may qualify himself to minister to the exigencies of the day. The exertions of our greatest artists to introduce a better system of taste, will prove utterly useless and unsuccessful, so long as they continue to despise the employment of such short-hand methods as we have indicated. If Mozart, Weber, and other great composers had felt disgusted at hearing their divine compositions converted into waltzes and quadrilles, they would not have obtained half the popularity they now enjoy. These great men went even further—they appreciated popularity so justly as to meet it on any terms; deeming nothing too mean that could contribute to cheer and gratify the undistinguished many. It is to this secret that Greek Art owes her overlasting youth, and modesty may be ascribed to be her constant attribute and accompaniment, whilst literature on the other hand, gradually laid claim to higher pretensions, and became in consequence more and more wearisome.

Not to speak of mosaics and other industrial branches of Art, we conclude by recalling the services which have been rendered to common life even by sculpture. The emblems demanded by affection for the adornment of those receptacles where the last remains of beloved parents, relatives and friends, have found a place of rest, were furnished by her friendly aid, and the afflicted mourner found comfort and consolation in the poetic symbols of that figurative language which in its expressive silence speaks more eloquently than words.

It is to be understood that we have been compelled to omit in the present sketch many points of high importance, (though of an episodic character), which indicate a long series of monuments. When we are able to enter more deeply into the subject, we shall endeavour to be as explicit and explanatory as, in this first article, we have been compelled to be cursory and allusive. Our present aim has merely been to clear

the ground and, trace out the outlines of the groups, which will, afterwards, claim our whole attention. For the present it is enough to have pointed out the direction which we purpose giving to our thoughts, and if we are, at times, obliged to enter into the labyrinth of comparative analysis, our readers may feel satisfied that such apparent digressions have no other aims than to simplify the principal subject, and to assure ourselves as much brevity as possible in the elucidation of arguments which may truly be said to speak for themselves.

SPECIMENS OF ORNAMENTAL ART,

IN EIGHTY PLATES, BY LEWIS GRUNER,
WITH A PREFACE AND EXPLANATORY NOTES,
BY DR. EMIL BRAUN, OF ROME.
BY MRS. JAMESON.

Nothing could be more opportune than the appearance of this magnificent work in its present completed state; all the aids that can be given to our artistic manufactures, during the next few months, will be eagerly sought; and this is one of the best. That it should be given to us at a price which our French neighbours would term "fabulous"—a price, which brings either the complete collection or the separate prints within reach of the student or workman, in all the various departments of ornamental Art, is owing to the enlightened patronage of the Government. Here are eighty plates, measuring twenty-four inches by twenty each, of models and patterns from Gothic and Classical authorities, chiefly Antique and Italian, some of them outlines, exquisitely exact and highly finished, and half of them at least most vividly coloured, for twelve guineas. Wood-carvers, bookbinders, china-painters, calico-printers, house-decorators, ecclesiastical architects, may all find something here to bear on their respective pursuits or professions. The plates have been prepared by Mr. Lewis Gruner, well-known for his work on the fresco decorations of the palaces and churches of Italy, and are introduced by a preface, with explanatory remarks on each plate, by Dr. Emil Braun, who has achieved a European reputation, not only as a profound scholar and antiquarian, but for the exquisite taste and skill with which he has advocated and carried out the application of classical Art to modern purposes of utility and ornament;—not with that formal, theatrical pedantry which made a classical taste some time ago so supremely ridiculous, and by its reaction, threw us into all the vile vagaries of the Rococo mania; nor yet with that heedless commixture of styles in which what was beautiful and choice in itself became absurd from misapplication; but with the profoundest feeling of beauty, grace, and fitness. In the sense of fitness lies the morality of Art, as inseparable from it as good morals from true religion. Dr. Braun in his well written and suggestive preface says—

"A just comprehension of Art cannot be attained by the exclusive study of ancient monuments. A power of universal sympathy is required for its development in the present day. It is not enough to direct our attention solely to the manner in which Art may be brought to bear upon the wants and refinements of every-day existence; we must learn fully to understand the great social conditions, upon which the direction taken by fine Art, in particular branches, and in matters of individual and private taste, always depends."

That is to say, to put the same thought into a familiar form, because we have Greek vases and Greek cornices, we need not have Greek fenders and fire-irons, nor Attic pepper-boxes.

Dr. Braun tells us, that "to study these influencing conditions was formerly possible only at Rome and at Paris;" a truth confirmed by the number of our young students who can in any degree afford it, who even now go to those schools to learn the higher branches of their profession.

In this book, taking the plates and letterpress together, two accomplished foreigners have united to bring some of the principles of taste in Ornamental Art, ready analysed and illustrated, to our hand, and to make them available for home study.

We, who have opened our forthcoming Exhibition of Art to all the workmen in the whole world, may admit foreigners to aid us in our generous contention; to help us to excel them if we can, in that especial department of Art in which we have been held most deficient—the harmony of adaptation. It is here that we blunder so atrociously—it is here that we have so much to learn. The misapplication of forms and ideas in themselves beautiful, is one of the signs of the uneducated eye and servile hand. But why waste words?—one example is better than a hundred oburgations; and it shall be intelligible, as the phrase is, "to the meanest capacity." Lately I saw a model for a chair-leg, in which a winged seraph is made to do duty as a braced castor; and this was praised as novel. Very novel it may be to see the angel-form and spirit-emblem grovelling on the earth under a chair-leg! Nothing can be more beautiful as an ornament, surmounting, or hovering amid, other ornaments, in ecclesiastical decoration, for implements of music, and such religious or poetical purposes; but even as a mere ornament, the angel-head winged has a meaning in its beauty; it is the emblem of light, thought, heavenward movement. Is its proper place under the leg of a chair or a table? There is a passage in Ezekiel, in which he describes the cherub head and wings with wheels beneath. Was this in the workman's mind who turned a cherub into a castor? Or was anything in his mind but the aim to catch the eye by something new—something fitted to attract those travelling "buyers for the market," who stand between the manufacturer and consumer, and whose total want of all the capabilities which such a medium might seem to require, has been well set forth in a late number of this Journal:—"As for a knowledge of the principles of taste and design, they would jeer at the very mention of them. Their chief standard for selection is the resemblance of a pattern to what is at the time in vogue; excellence in design is not heeded by them at all, for they are insensible to it." And these are among the patrons of Ornamental Art!

This is only one out of a thousand instances of such solecisms, shocking to a just and cultivated taste, and amounting, in this instance, not merely to the misapplication but the absolute profanation of a beautiful and, in its origin, a scriptural idea. The student of Mr. Gruner's book would not be likely to fall into such errors, because the principles laid down are analysed as well as illustrated: the conditions under which each ornament may with propriety be imitated or applied—its elementary forms in their combination, either luxuriantly developed or chastely simplified—all this the intelligent pattern-drawer will be made to feel and comprehend; and this, let us confess it at once, is what the foreign artisans have hitherto understood far better than ourselves.

No—we are not, after all, so very selfish, we English, as our Continental neighbours believe us to be. The intense impression of our national and trading selfishness which exists on the Continent, must have been modified by late events. How much it has injured the interests of our manufacturers, and the consumption of our home produce, cannot be conceived but by those who have travelled through France and Germany, or resided long in the large towns of those countries. All the more intelligent portion of our traders and manufacturers begin to be ashamed of this narrow spirit, and the almost unanimous response, when the question was placed before them, "Whether the ensuing competition and inspection should or should not be open to all nations?" is a proof that we are outgrowing some of our distasteful prejudices. There may be pride in this response, but there is also generosity. It is some comfort that the English people are beginning to define in a better sense those words so common in their mouths, and so seductive to their ears, *Patriotic* and *Practical*. We can all remember the sense of those words some twenty years ago, when to be patriotic was not only to

* No. CXXXVIII, p. 374. It does not become the *Art-Journal* to praise the contents of its pages, but I am not the *Art-Journal*, and therefore may be allowed to point to the article on the "Government Schools of Design," as being most admirable in courage, taste, and feeling.

prize everything that was English, but to despise everything that was not English. Instead of inviting enlightened foreigners to aid us in advancing the general style of our Art-manufactures, by opening to us such means and models of improvement as the state of the Continent had shut out from us for a quarter of a century, we set our faces against them. To think it possible they could help us was to insult British Art: to ask them to do so was to discourage British industry. We inundated all Europe with our restless, curious, envious travellers, and vainly did the moralist cry out against the unpatriotic absentees who lavished our English gold on foreign fineries; while we set our faces against the only thing that made us some amends, the employment of a few foreigners, who brought with them what was of more worth than handfuls of gold, the power of making our manufacturers rich *there* where we were most poor, and offered to us suggestions of beauty and taste which might have rendered the productions of our ingenuity and industry a thousand times more valuable. To be practical, as I well remember, was to discard all theories; to oppose the untried; to go on blundering as our fathers had done before us, wasting our energies in producing the false, the clumsy, and the ungraceful. The boldest speculators in gold or in trade could not raise their thoughts high enough to perceive that there was another branch of speculation which, had we been earlier in taking up and following out, would have placed us years ago far beyond where we are now. But the light has broken in upon us at last: no one can walk through our streets, look into our shop-windows, or recollect in our houses twenty years ago the ginnerackeries which went under the name of *objets de goût et de luxe*, without perceiving with wonder how far the sense of beauty and fitness has improved among us.

Dr. Braun, in his preface, says, "Not many years ago manufacturers looking for help to science would have been ridiculed as mere theoretical enthusiasts, (they would have been impractical); the maker of soap would have been regarded as impractical for inquiring too closely into the mysteries of chemistry, and farmers who were not satisfied with the unthinking observance of the routine of their ancestors would also have been looked upon as mere impractical schemers. The case is now completely changed; experience is referred to rational principles, and in every department of industry rude empiricism has been found to yield to scientific intelligence. It must be confessed that in the Fine Arts we are not so far advanced; still it may be said that even this sphere of creative power has become to a certain degree subject to a philosophic treatment instead of mere prescriptive rules: there is a desire for well understood principles; we learn to feel more and more that science may clear the way even for genius itself."

We had a striking example of the English sense of the word practical, and the really impractical character of our workmen, when the famous Berlin "Book of Design" was first brought over to England. The history of this book is curious and edifying. Nearly thirty years ago the Prussian government associated two men, singularly well chosen for the purpose, to consider and carry out the best means for educating the taste, the eye, and the hand of the students in the Schools of Design (which were first established in that country); and the introduction of a better style of Art into the different provinces of common life, dress, utensils, furniture, decorative architecture, &c. The architect, Schinkel, ennobled by the late king, was one; Benth, the director of the Industrial Schools, was the other. The first was a most accomplished artist in various departments; the latter was an admirable man of business—a practical man in the best sense of the word. Between them was produced the Berlin book of design, at the sole expense of the government; it was not put into the hands of booksellers, but given to the higher class of students, and copies were sent to all the foreign academies. Wherever it was made known on the Continent, it not only awakened a taste for the more refined treatment and more intelligent application of every style of ornament; the patterns and examples were applied practically, with great advantage, by those who minister to

the wants of every day life. "It is," says Dr. Braun, "a well-authenticated fact, that all who had been so fortunate as to obtain possession of this choice collection of models distinguished themselves greatly both in their own individual profession and in the application of Art to the wants of real life." But when copies of this much celebrated work were brought to England some years ago, our manufacturers were not prepared for it; they were really incapable of either appreciating or applying it. They decided that it was of no use to the pattern-drawer, because instead of giving patterns fitted for some particular and transient purpose, and which might be transferred at once to the panel or the porcelain,—the silk or the muslin,—it took higher ground; laid down the principles by which all that was most beautiful and most original in ornamental Art had been called into being, and sought to communicate to the student the power of creating, multiplying, varying, and adapting for himself, according to the immediate want or occasion, whatever it might be. But at that time—I speak of some years ago—the servile and uneducated workmen were unable to make this use of the book, therefore it was pronounced useless.

"To render any system of instruction really available for the improvement of youth, the teachers themselves must be thoroughly conversant with the subject. To others it was rather an impediment than a help, making them feel all the embarrassment of ignorance."—*Preface, p. 4.*

But since the production of the Berlin book, Industrial Art has made such progress in England, that in producing a work of the same kind and purpose, an extension of the plan has been found indispensably necessary; "More especially as the mechanical means have been rendered easier and cheaper, while the increased knowledge of the history of Art has opened new stores of instruction and improvement capable of being adapted to more refined and varied wants."—*Preface, p. 4.* The theory of colours has been popularised by Mr. Hay, and the theory of forms by some excellent papers and examples in this Journal; while the art of printing in colours, and multiplying impressions, has been perfected: but we have still much to learn. Even at the Exhibition of Art, at Birmingham, in the midst of so much that was really beautiful and ingenious, I was struck, every now and then, by the misapplication of ornament and colour,—by the absence of simplicity and real elegance,—by the want of a more just eye for forms. There is a plate in this work of Mr. Gruner's, (Plate 2, that which exemplifies the forms of the Etruscan Vases), showing the profoundly scientific principles on which the lines and curves, which so delight our eyes,—flowing like music,—have been designed and modelled. Mathematics and Etruscan vases, are, it seems, allied; were it not better then that our artisans, instead of merely imitating the forms, should learn to apply the principles on which these forms are constructed?—should be able to prove to themselves why they cannot, arbitrarily, deviate from these immutable principles, without deviating into deformity, meanness, or clumsiness?

The announced exhibition for 1851, open to all nations, will probably call forth among us inventive and creative power of every kind. There is even danger lest the desire to achieve novelty and excite wonder should lead to some excesses of bad taste and exaggeration, unless a more cultivated knowledge of the theory of truth, beauty, and fitness in Art should restrain the fancy, and direct the capabilities of those who are spurred on by the pride, the interests, and the enthusiasm of the moment.

I repeat therefore that nothing could be more opportune than the appearance, as a whole, of this most magnificent and suggestive book.

But conscientiously to review a work on Art is not to make it a text for an "Essay on things in general," but to say first what it is—what are its pretensions;—and then to give an opinion as to its merits and defects.

The whole work consists of four separate parts comprising eighty plates.

The first part embraces architectural ornaments—door-ways of the classic orders, the more valuable because so few specimens remain to us:

the doors, as Dr. Braun observes, "being the first feature of an ancient building which yields to time—as in an antique bust, the nose is the first part to be injured;" Candelabra; chased silver, antique and cinque cento work, flowers from nature ornamentally arranged and in colours, &c.

It is impossible to particularise each of the twenty-nine plates of which this division consists; but I cannot help calling attention to a few of them; for instance, the friezes from the unequalled collection of Campana at Rome;—what can surpass them in genuine classic feeling and airy grace! The eight specimens of Tarsia (inlaid wood) are of surprising elegance and beauty, and the patterns capable of being applied to an endless variety of purposes. They are chiefly from the church of Santa Maria in Organo, at Verona, and designed by the famous Fra Giovanni, who worked in the fifteenth century, and is mentioned with praise by Vasari.

The tessellated pavements from the early Christian basilicas, are wonderfully elaborate and beautiful, and of the simplest materials, worked into a pattern and most richly coloured: one specimen of antique pavement lately discovered at Brescia is very peculiar both in colour and arrangement. The effect and brilliancy of these varied pavements must have depended greatly on care and cleanliness, and in this example there is the reiterated inscription, large and legible: *LAVA BENE (wash well)*: which must have been edifying to the antique housemaid as a perpetual memento.

"The natural flowers ornamentally grouped and arranged," of which there are four or five examples in this part, splendid for size and colour, must also be mentioned.

The second part exhibits in seven plates the Pompeian system of mural decoration; Dr. Braun, in his remarks on these, points out the luxuriant and fantastic combination of colours and objects, and at the same time the absence of all that trickery, those contrivances for perspective illusion, all that waste of ingenuity which distinguished the architectural decorations of the decadence, and which was vainly deemed an improvement on the classical models: such trickery is one of the vulgarities of Art, and if it produce a transient wonder, it also leaves behind a permanent sense of disappointment. The student will remark that in the specimens given of Pompeian ornament, there is the imitation which excites the fancy, without the trickery which deceives it.

The third division of the work, comprises plates of ornaments in the ecclesiastical style. As we are now threatened with a surfeit of the northern gothic—glorious as it is—it is useful to the student, and generally refreshing to find here specimens of what has been called Italian gothic, chiefly from the old Lombard and Umbrian churches. The ornaments from Assisi, designed by Giotto, display the singular and intricate but most harmonious use of prismatic colours in decorating a solemn place of worship, leaving it all its solemnity.

Dr. Braun says—

"Churches are intended to seclude man from common every-day existence, and to procure to the worshipper that state of mental rest which enables him to partake of such blessed consolation as religion only can bestow. The fine Arts may in various ways greatly contribute to this transfiguration, as it were, of the human mind."

Why, indeed, should we fancy that in the harmonious combination of sounds there should be something associated with piety, and particularly pleasing to God, and in the beautiful arrangement of colours something the reverse? Did not God make both! The tints of the rainbow as well as the song of the lark show forth His praise who clothed his world with light and beauty as well as cheered it with music! Both are His, and sanctified by being devoted to Him. Not to dwell too long on this, I yet must point out to especial notice a specimen of the application of coloured terra-cotta to the exterior embellishment of a building. It is well known that coloured brick-work, in which the tints are well burned in, rivals stone in its durability; but though introduced successfully of late, the use

of terra-cotta has been limited to ornamental tiles or a few mouldings. Now, the whole of the grand façade of the *Spedale Maggiore* (the great hospital) at Milan, is made of brick, moulded into a variety of forms—graceful festoons, cornices, medallions, architraves—all brick; and how beautiful they are! how sharp and fine to this day are all the delicate lines, projections, and angles! I used to go day after day to look upon this building with ever new pleasure and astonishment, and with a wish that in our country we could substitute bricks of varied tints and cast in various moulds for the everlasting monotony of our houses of square red bricks. And that wish is likely to be gratified: the reform has begun. Already we may see in some of the new-built churches terra-cotta mouldings of great beauty, most accurately imitated from approved models. Colour, however, has not yet been tried. I believe the specimen given here is from Bramante's façade of the Santa Maria delle Grazie. We might have such forms of tinted brickwork if we had a race of bricklayers capable of putting them together. Bramante, who was Raphael's near kinsman, was also the architect of the "Spedale Maggiore" in 1492.

The fourth division comprises eighteen brilliant examples of domestic and palatial decoration. We are here struck by the superiority, in all respects, of the work of the fifteenth over that of the 17th century. Examples are given here from every school, in every variety of taste, as long as it is good taste and that the elementary principles of Fine Art are not lost sight of. Some of these are surprising for the quantity of mind which has been expended on them. There are two divisions to be noticed here. The one comprehends the original manifestations of the Italian national taste, of which the plates after Luini are perhaps the best examples; the other, those elegant inventions produced by the discovery of the antique frescoes among the ruins of Rome. Both styles are frequently blended together with that wonderful combination of the romantic and classical elements which characterises every production of the Italian mind, from Dante downwards.

I cannot conclude this notice without repeating that the Preface and remarks of Dr. Emil Braun add greatly to the value of the prints. A few years ago, such a preface to a book of ornamental patterns, an essay so profound in its views, so full of new and suggestive thought, would have been deemed quite out of place, too fine in quality, too learned for the occasion, and quite beyond the comprehension of those for whose use the work is intended. Nothing can more strongly prove the general progress made by our Art-workmen than the admiration which this short preface has excited,—the feeling that it will be appreciated, and if not wholly understood at once, that it will be studied and read till it is understood, till the mind has taken it in. Dr. Braun begins, by styling "Ornamental Art the offspring of High Art." I should have thought that Ornamental Art must have preceded High Art, for I have seen productions of early Art in which the ornamental portion was perfectly charming in taste and design, while all that related to the human form and expression was as rude as possible. Yet "High Ornamental Art," where the leading idea appeals to the intellect and the fancy as well as to the eye, and the harmony and relation of parts has been strictly observed, could only have sprung up in the best periods of the best schools of Art. At this time, as Dr. Braun observes—

"Ornamental Art enters into a not unsuccessful rivalry with sculpture and painting. Yielding to them, without dispute, the honours belonging to the more elevated department of historical composition, it surpasses them in regard to its wider range of influence; and in proportion to the humility of the position it assumes, does its own peculiar value become more conspicuous."

But, it may be asked, what has a pattern-drawer or an artisan to do with High Art,—with Raphael and the Cinque-cento? We might ask, with the same reason, why do we put into the hands of the literary student the highest models

of literature, instead of confining him to phrase-books and word-books? Is it that he may learn to manufacture a poem of his own by transcribing their best passages; by taking a line from Shakespeare, a line from Pope, a line from Wordsworth, another from Byron, and so compounding an original stanza?—No; but that he may learn easily to appreciate what is best, and be led in the spirit beyond mere imitation.

In conclusion, Dr. Braun says,

"Let us hope that this work may become useful to the various societies now in operation for the encouragement of Art in its application to manufactures, under the patronage of the illustrious Prince who has taken the lead in their advancement; these associations have already widely influenced and improved public taste, and are rapidly bringing within the sphere of graceful and refined artistic decoration, even the most common and ordinary objects of daily utility."

THE TRIUMPH OF LOVE.*

AUTOBIOGRAPHY OF P. MACDOWELL, R.A.

DEAR SIR,—I have, according to your request, endeavoured to sketch a few particulars of a life (like most others) much chequered with light and shade, yet I fear possessing little to render it interesting. I was born in Belfast, August 12th, 1799. My father was a tradesman of that town. Unfortunately he was not satisfied with moderate success in trade, but was persuaded to dispose of his business and of several houses which he possessed, to become a partner in some speculation which eventually proved ruinous. His losses preyed greatly on his mind, and dying soon after, he left my mother in possession of little more than the house she lived in, and myself, then an infant. At about eight years of age I was sent to board at an academy in Belfast, kept by an engraver of the name of Gordon, with whom I remained until I was twelve years old. It was during my stay with that gentleman, that I first acquired a love for Art. When my school duties were over for the day, I amused myself by trying to copy a miscellaneous collection of prints, in the possession of my master. I was indebted for this privilege to his having one day discovered on the back of my slate something more than vulgar fractions, viz., a sportsman, I remember, in full costume, accompanied by dogs, of which I had seen a print in a shop-window, and to which I had paid many stolen visits for the purpose of sketching. This performance, for which I expected, and no doubt deserved, a thrashing, had, on the contrary, the effect of opening his portfolio to me for the future.

When I was twelve years old, my mother came over to this country, where she had some friends. I was sent to board in Hampshire, with a clergyman, for two years, at the expiration of which time it was resolved I should become a coach-builder, the pursuit of the Arts, to which I was so much inclined, being considered too precarious a means of living. I was accordingly sent to London, where I was placed under a coach-builder. After I had remained with this person about four years and a half, he became a bankrupt, and I went to lodge in the house of Chenu, a French sculptor, residing in Charles Street, Middlesex Hospital. Whilst I remained there, having much idle time on my hands, I amused myself by endeavouring to sketch from the various plaster-casts by which I was sur-

rounded. My master, the coach-builder, decided on going to Ireland, and wished me to go with him. This I was determined not to do. Having no one to advise with on the subject, I went to Marlborough Street, and inquired of the magistrate whether I could be compelled to go with my master out of the country, more particularly as he had not instructed me in his business according to agreement. I received sufficient encouragement to strengthen me in my resolution, and after some differences succeeded in getting my indentures from him.

While living at Chenu's, I was continually asking questions as to how a knowledge of sculpture could be acquired. Having a most ardent desire to learn, on leaving Chenu's I applied myself assiduously to drawing and modelling the different parts of the human figure. At length I ventured to make a copy of the whole figure. The first I attempted was a Venus with a mirror; I believe the original is by Donatelli. I made a small copy, about a foot and a half high, which, when finished, I showed to Chenu. To my surprise he liked it well enough to purchase it of me. I was not a little pleased at this, and continued to work incessantly to improve myself, disposing of my models when I could. This went on for some time until, having lost my mother, I went to live in Seymour Street, Euston Square. I there became acquainted with two young Scotchmen, who one day called to tell me they had seen in the public papers an advertisement, in which artists were invited to compete for the execution of a monument to be erected to the memory of Major Cartwright, lately deceased. They urged me to make a design for it; this I thought sheer folly, knowing that in nine cases out of ten, success depended much more on having friends in the committee, than on the merits of the design. This method of managing matters with regard to public statues has led to the production of works which have been the laughing-stock of every foreigner who has visited this country. Until within a fortnight of the time allowed for sending in the sketches, I had no intention of trying, but at last, reflecting that at some future time I might reproach myself with not having made every effort to get on in the profession, whilst there was the slightest chance of success, I set vigorously to work, and working night and day completed a model of the figure, a pedestal, moulded and painted it, and sent it to the house of Peter Moore, Esq., M.P., where the committee was sitting. Arriving there late, they had already selected a model; however, they eventually chose mine, and asked me if I would object to allow the artist, whose design they had previously chosen, to model the basso-relievo which he had on his pedestal, on mine. I thought it but fair that he should do the entire pedestal; this was agreed on, but the sum subscribed at this time did not amount to more than seven hundred pounds, being about half the sum necessary.

My brightening prospects were thus thrown into shade for the present. Some members of the committee (personal friends of the deceased Major), wished me to show my sketch to his widow; I accordingly waited on Mrs. Cartwright, but not finding that lady at home, I left the sketch in her drawing-room. I was told afterwards, that, on seeing it, she burst into tears. I received a note from her the next day, expressing her strong approval of the likeness, and requesting me to call upon her. When I waited on her, she gave me an order for a cast, requesting to have the original model if possible. I can never forget the great kindness of that benevolent and amiable family, who were unwearied in their efforts to serve me in my profession, at a time in my life when their kindness was most useful to me. Unfortunately for me, the subscription for the monument never amounted to the sum necessary for its execution. In the meantime an artist, a Mr. Clarke, I believe from Birmingham, came to London and offered to execute it for the sum already subscribed, his connexions in Birmingham giving him advantages which I had not. This artist did not, however, succeed in pleasing the committee with the likeness, and the family, with my consent, allowed him the use of my model. He com-

* It is scarcely necessary to direct attention to this fine work, the beauty of which is sufficiently shown in the annexed engraving. As the reader will perceive, in the Autobiography of Mr. MacDowell, the group was executed for his earliest patron, the late Mr. T. W. Beaumont, formerly Member of Parliament for the County of Northumberland. To say that it is one of the most charming compositions of modern times, in poetic sculpture, is, perhaps, saying even less than it deserves. It was executed by Mr. MacDowell in 1831. The figures are of the size of life, and have been carved from one block of marble—a work involving labour and difficulty, which will be at once understood when the many delicate points of the work are considered. The movement, elasticity, and spirit of the figures are beautifully sustained in every passage, and the flow of line from the lowest to the highest points of the composition is wrought out with the happiest effect. The group is accompanied by pastoral trophies, and the general feeling of the figures refers more markedly to the antique than others of the works of the artist.



THE TRIUMPH OF LOVE

ENGRAVED BY W. ROFFE, FROM THE GROUP IN MARBLE
BY P. MAC DOWELL, R.A.



P. Macdowell

pleted the work, and became shortly after a bankrupt.

From the circumstance of my having modelled a bust of Major Cartwright, I acquired, and for many years enjoyed, the friendship of the late lamented Canon Riego, a man most esteemed by those who knew him best. I believe he never lost an opportunity of furthering my interests.

When not engaged on portrait-modelling, I employed myself on ideal subjects. The first group I attempted, and I shall never forget the pleasure I felt while doing it, was from Moore's "Loves of the Angels," the figures about three feet nine inches high. It is now in the possession of George Davison, Esq., of Belfast. My next work was a group from Ovid, of Cephalus and Procris. I was commissioned to execute this in marble for E. S. Cooper, Esq., member for Sligo. After that I modelled a group, life-size, of a Bacchus and Satyr; I then commenced a model of a "Girl Reading," which, when finished, I sent to the Exhibition, which was the first Exhibition in the new Academy, in Trafalgar Square. Sir Francis Chantrey had that year the arrangement of the sculpture, and I feel bound to speak of this distinguished sculptor with gratitude.

Assuredly no struggling artist could tax him with being influenced by any mean or ungenerous feelings towards his less fortunate brethren; his nature, his talents, and his circumstances placed him far above it. I have been told that he took the greatest pains to select a place in which my model could be seen to the best advantage, and that he took pleasure in pointing out to the other members what he considered its merits. The morning after the private view of the Exhibition, I think, I received a note from Sir James Emerson Tennent, in consequence of which I called on him; he was pleased to speak to me in praise of my work, and asked me under whom I had studied. I replied I had not studied under any one, and that I had been intended for a coach-builder. "Oh, indeed, may I ask you what part of England you come from?"

"I am, sir, an Irishman." "Indeed, from

what part?" "From Belfast." "You are! so I find I have been talking to a townsman of mine all this time."

This interview ended with a promise on the part of Sir James to call next day to give me a first sitting for a bust. He did so, and having succeeded in pleasing him with the likeness, I had the honour of modelling the bust of Lady E. Tennent also, and afterwards executed them both in marble. Sir James was indefatigable in his efforts to serve me; he called on his friend, T. W. Beaumont, Esq., who was then in London, and urged him to go to the Exhibition to see my statue. The result of this gentleman's visit to the Academy was, his sending to me to request I would call on him at his house in Hyde Park Terrace, Piccadilly. I went the following day full of hope, and was not disappointed. After some conversation and a variety of questions about myself, he gave me commissions for two large groups in marble, from any subject I should choose, also an order for a marble statue of the "Girl Reading," stipulating, at the same time, that I should do nothing for any one else for the space of three years. Observing, I suppose, that I did not much relish this restriction, he immediately added, "You know you can but have employment, and if I am pleased with your work, I shall take care you never shall want it." I parted from him with feelings of gratitude and hope; the sun was once more shining on me, and I determined that no efforts of mine should be wanting to deserve success. The following year I exhibited the "Girl Reading," in marble, and the morning after the private view I received a note from Lord Francis Egerton, now Lord Ellesmere, requesting me to call on him, which I did, and I was honoured by that nobleman with a commission for the "Girl Reading," finding that the first was sold. I did not forget Mr. Beaumont's stipulation with me, although I did not mention that circumstance to his lordship. I called on Mr. Beaumont and told him that my statue had attracted his lordship's attention and approbation, and that from his lordship's well-known taste, I felt certain that my executing one for him would serve me very much. Mr. B. replied, "I think his lordship

shows his judgment, and you may set about it as soon as you like."

I had now the honour of being elected an Associate of the Royal Academy. I cannot forbear here remarking, that although much has been said of the interested partiality of the members of that Institution in awarding its honours, I can most conscientiously assert, that at the time of my election I was not acquainted with a single member of that body, nor had I made a single advance to become so. My election took place on the 1st of November, 1831. Having nearly completed my first large group for Mr. Beaumont, viz. "Love Triumphant," he was desirous that I should visit Italy, and said that he would supply me with ample funds for that purpose. I need not say that a journey to that glorious land, which teems with all that is most beautiful and exalted in the arts, was entirely to my taste, and that I accepted, with gratitude, his generous offer. After remaining abroad for eight months, visiting every church, palace, and museum, famed for its treasures, whether in painting or sculpture, I returned to England. I completed my group of "Love Triumphant," and various other works in marble for Mr. Beaumont, namely, "A Girl at Prayer," "Cupid," "Girl going to the Bath," and "Early Sorrow."

I had the honour of being one of the sculptors selected by Sir Robert Peel to execute one of the national statues of the British admirals. The statue of Lord Viscount Exmouth fell to me to execute; it is now placed in Greenwich Hospital. I had the honour some time before this, in February, 1846, of being elected a Royal Academician.

It is with most painful feelings I have to conclude this rough sketch by alluding to the death of a gentleman who has had a powerful influence upon my fortunes, namely, that of T. W. Beaumont, Esq., my ever lamented friend and patron. I cannot express myself in terms sufficiently strong of his noble disposition and genuine kindness of nature, the generous friend of Science, Literature, and Art. Many there are who have reason to mourn his death.

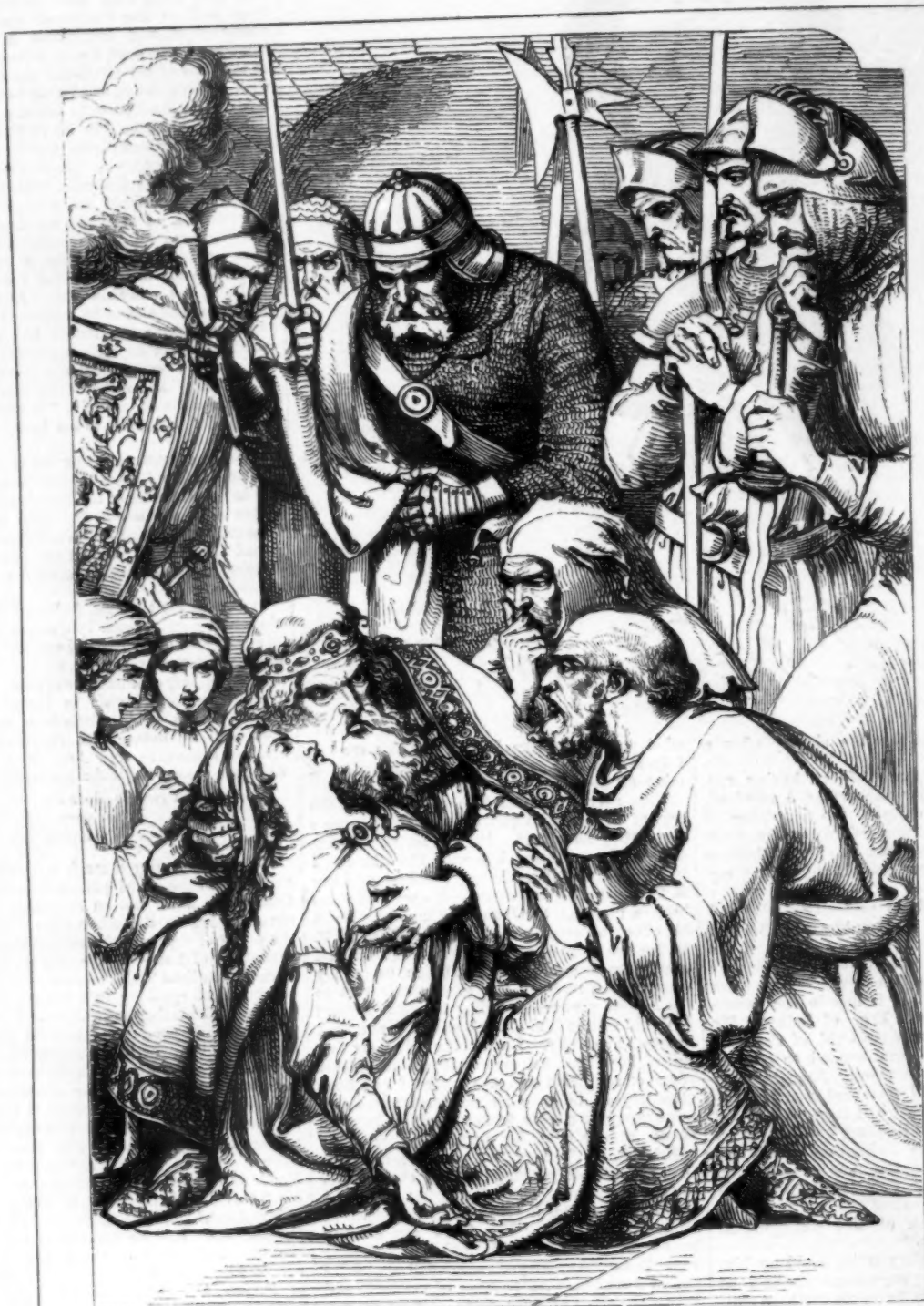
I remain, dear sir,

Yours very faithfully,

PATRICK MACDOWELL.

[In autobiography there is a charm which a narrative in the third person does not possess, though the latter has an advantage which can never belong to the other form—and that is, the power of saying of the subject that which he cannot say of himself. We offer no apology for adding a few lines to this memoir—we only doubt our power of speaking in a manner sufficiently worthy of the author and subject. The demand for essentially poetic sculpture in England is unusually disproportionate to that for sculptural portraiture; and the greater number of departures from the latter are of the monumental and statuesque character, and hence it may be said he is unusually daring who devotes himself to poetic sculpture, and he who succeeds must achieve success by transcendent talent. Mr. Macdowell mentions in their successive order his "Girl Reading," "Girl at Prayer," "Love Triumphant," "Girl going to the Bath," "Early Sorrow," &c. Had he executed no other than the first mentioned of these, his must have ranked among the highest names in the history of British Art. There are in progress two admirable works to which no allusion is made in the preceding sketch; these are his "Virginius" and "Eve," both of which are being executed in marble. The great and distinctive power of this artist is that of investing his subjects with a profound and touching sentiment, which is always supported by a faultlessly graceful and elegant design. In the works of the greatest European sculptors we are continually reminded of the antique, but in the works of Macdowell we do not forget the antique, but we also remember animated nature; and this is refreshing after doing continual homage to the majesty of the Rhodian Art. Almost all the works of this artist we have had occasion to mention in terms of praise, and we trust that for years yet to come there will be a current series demanding similar notice at our hands.]

PASSAGES FROM THE POETS.



Drawn by J. Franklin.

Engraved by G. P. Nicholls.

THE DEATH OF CORDELIA.

Lear. "Howl, howl, howl, howl!—O you are men of stones;
Had I your tongues and eyes, I'd use them so
That heaven's vault should crack:—O, she is gone for ever!—
I know when one is dead, and when one lives;
She's dead as earth:—Lend me a looking-glass;
If that her breath will mist or stain the stone,
Why, then she lives."

SHAKESPEARE. *King Lear* Act V. Scene

PASSAGES FROM THE POETS.



Drawn by F. W. Hulme.

Engraved by J. Williams.

A REMINISCENCE.

"Mark yon old mansion frowning through the trees,
Whose hollow turret woe the whistling breeze;
That casement, arched with ivy's brownest shade,
First to these eyes the light of heaven convey'd.
The mouldering gateway strews the grass-grown court.
Once the calm scene of many a simple sport,
When Nature pleased, for life itself was new,
And the heart promised what the fancy drew."

ROGERS. *Pleasures of Memory*



R. S. Lauder

ROBERT SCOTT LAUDER, R.S.A., was born at Silver Mills, near Edinburgh, in the year 1803. Like most who have attained distinction in the Arts of design, the instinctive desire to represent external objects by the pencil, developed itself in young Lauder at a very early age. While yet a mere child, the pleasure he derived from the first perusal of the Arabian Nights, sought to give itself vent in drawings of the gorgeous scenes they conjured up before him. The middle classes in Scotland were at that time even less prepared to regard Art as a worthy or available pursuit in life, than those in the southern parts of the island, and consequently the boy's turn for drawing met neither with encouragement nor direction among the circle of his relations. David Roberts, who had already given proofs of the ability, energy, and enthusiasm which have placed him in the high position he has attained, was the first who came to Lauder's assistance. He communicated to him his earliest distinct notions of the aim of pictorial Art, and the means by which it is accomplished; he put brushes in his hand, explained to him the mixing of colours, and gave him some notion of drawing.

This happened when Lauder was in his ninth or tenth year. He still continued, however, for several years, to be principally occupied by the ordinary educational pursuits of boys of his own class. Drawing and painting were the occupation of his unemployed hours, in which he met with neither encouragement nor the reverse. An exhibition of the works of Scotch painters which was opened in Sir Henry Raeburn's gallery, about the year 1817 or 1818, had, however, such an effect upon him, that disregarding every other consideration but his passionate desire to become himself a painter, he resolved to make that his profession. For a time the obstacles to the attainment of his wish seemed insurmountable; in the whole range of his acquaintances he found none who could advise him what steps to take for obtaining the necessary instruction. At last having been introduced to Sir Walter Scott, he was, by his assistance, admitted as a student to

the Trustees' Gallery in Edinburgh, then under the direction of Mr. Andrew Wilson. This Gallery, it may perhaps be necessary to state, for the information of English readers, contains an excellent collection of casts from the best antique statues. The Trustees, under whose auspices it has been collected, are a body of gentlemen, at whose disposal was placed in the latter part of last century, a portion of the funds realised by the sale of estates forfeited in 1745, for the purpose of establishing an academy of design to promote taste and invention among the mechanics of Scotland. As has been uniformly the case in this country, the students in the Academy have more frequently been found aspiring to become artists, than satisfied with the humbler task of imparting more taste and originality to manufacturing designs. Perhaps Mr. D. R. Hay is the only one of its *élèves* who has acquired honourable distinction by showing how much of taste and refinement may find worthy employment in embellishing private edifices. On the other hand Wilkie and other names high in Art obtained their first elementary instructions in this Gallery.

Here Lauder prosecuted his drawing studies assiduously for four or five years. A better school in so far as mere drawing is concerned can scarcely be imagined. The habit of drawing on a large scale from the round formed both his eye and hand. And the exquisite grace and beauty of the models by which he was surrounded, insensibly developed a naturally delicate susceptibility to the charms of form. Thus prepared, he proceeded to London, where he continued for three years, drawing in the British Museum, and painting from the life in an Academy, which was supported by the contributions of young painters. When Lauder was a pupil in the Trustees' Gallery, Edinburgh had no public collection of paintings; it was at a later period that the small, but well selected, gallery of the Royal Institution began to be formed. In London he, for the first time, had opportunities afforded him of studying the excellencies of the best painters of our own and other countries. An

appreciation of the beauties of colour thus came to be superadded to the taste in regard to form that had been impressed upon him in his first school.

Lauder returned to Edinburgh about the year 1826. A warm interest was at that time taken in art by the Edinburgh public, partly owing to a real taste for it, partly to the spirit of controversy and partisanship. For a considerable time yearly exhibitions of paintings by modern artists had been opened in Edinburgh, managed by an association of amateurs incorporated as the Royal Institution. The leading members of this body were connected with the Trustees' Gallery. In 1826 a number of the Edinburgh artists, dissatisfied with the manner in which the affairs of the Institution were conducted, seceded from it and founded the Scottish Academy. Rival exhibitions were opened for several years; ultimately, however, an arrangement took place, in consequence of which the artists who had adhered to the Institution joined the Academy, and the Institution confined itself to exhibitions of the ancient masters. The controversy, while it lasted, had the advantage of wakening increased interest for and attention to the exhibitions in the Edinburgh public. A more lasting beneficial result was the commencement of the collection of old paintings already adverted to, by the Institution, and the foundation of a gallery of modern art by the Academy, its first purchases being Etty's "Judith," his "Benaiiah," and his "Mercy interceding for the Vanquished."

Lauder was elected an Associate of the Institution soon after his return. He also resumed his studies in the Trustees' Gallery, then under the direction of Sir William Allan, who, appreciating the merits of the rising artist, admitted him to his intimacy, and when unavoidably absent, entrusted to him the teaching of his pupils. But though Lauder thus became the friend and associate of the amateurs and the artists who adhered to them, his gentle and amiable character kept him on the best terms with the independent party. The alliance of the two bodies, which soon followed, removed any difficulties that might have existed in the way of cordial intercourse. There were then in Edinburgh artists whose conversation and example were well suited to stimulate his exertions and inform his mind. There was also an intimate admixture of the literary and scientific circles with the artistical, eminently advantageous to both.

The terms on which Lauder stood with Sir William Allan have already been noticed. But he now formed an intimacy destined to exercise a much more important influence over his future career. The Rev. John Thomson, of Duddingstone, was a man of genius in the highest sense of the word. Had he, instead of being an amateur, been a professional painter, he would have stood on the very highest level of his art. As it is, his landscapes, for their rich beauty of colour, for their truthful perception and reproduction of the elementary phenomena of nature, are rarely equalled; and what is more, they are uniformly imbued with the soul and sentiment of poetry. But Mr. Thomson was more than a mere painter; he had an exquisite taste for music, and was no mean performer; he was an accurate and elegant classical scholar; and, above all, he possessed an immense fund of shrewd practical observation, quaint humour, and warm benevolence. Recognising a congenial spirit in the young artist, Mr. Thomson admitted him to his intimate friendship. From that time the manse of Duddingstone was ever open to him, a privilege of which he was not slow to avail himself. From this era a new and higher sense of the aims and destinies of his art dawned upon Lauder. In the pictures which he painted about this time, an intellectual and poetical character, not to be found in his earlier productions, promising though they were, may be discovered; and a breadth and mastery of execution, akin to that of the great masters of Italy and the Netherlands, developed itself. A number of cabinet portraits executed at this stage of his career may be cited in support of this opinion; still more a painting entitled "The Sentinel," and his first painting of the "Bride of Lammermoor," in which the figure of Edgar Ravenswood stands amid the bridal guests like

a dark-threatening spectre at mid-day, an incarnation of gloom in the midst of sunshine.

In 1833 Lauder proceeded to the Continent. He remained abroad five years. The greater part of these years was spent in Italy. He studied assiduously at Rome, at Florence, at Bologna, and at Venice. On his return he spent some time at Munich. The example and conversation of Thomson had prepared him to feel in their full force the Titanic efforts of Michael Angelo in the Sistine chapel; natural temperament had predisposed him to be deeply impressed by the colour of Titian and Giorgione. A deep and lasting effect was produced upon him by the unrivalled wealth of Rubens at Munich.

Since his return to England in 1838, Lauder has resided principally in London. In 1839 he exhibited his "Bride of Lammermoor" in the Royal Academy, which was immediately purchased by Lord Francis Egerton. He subsequently contributed the "Trial of Effie Deans," now the property of E. N. Denny, Esq.; the "Glee Maiden," purchased by Lord Northesk; "Meg Merrilies," the property of W. Murray, Esq., of Henderland, and various other pictures. His last great work, "Christ teaching Humility," has been repurchased from a member by the Royal Association for the encouragement of Art in Scotland, and is intended to be the nucleus of the contemplated Scottish National Gallery of Art.

The most prominent characteristic of Lauder's paintings—that which first attracts the eye—is his rich yet ever tasteful colour; and his management of light and shade at once imparts a reality to his painting, and is full of truthful sentiment. He is also happy in his expression of character, as many figures in his works testify, above all, his "Louis XI.," in a yet unfinished painting of that monarch in conversation with the Astrologer. He has entered thoroughly into the spirit of his great countryman, Scott; and his "Christ teaching Humility," and his "Christ walking on the waters," show that he is equally capable of rising to the moral sublimity of biblical subjects.

ON THE APPLICATIONS OF SCIENCE TO THE FINE AND USEFUL ARTS.

THE CHEMISTRY OF MIXED METAL CASTINGS.

THERE are few subjects of greater importance, in a practical view, than that which relates to our ornamental metal manufactures. The beauty and the durability of the numerous articles of utility produced from the mixed metals, and of those which minister to the improvement of taste, are entirely dependent upon the chemistry of their combination. When it is remembered that under this general heading must be classed all the varieties of Mosaic gold—the brasses, bronzes, ancient and modern,—the productions of our own country and of other parts of the world,—the German plate, Nickel silver, and all other white metal compounds; it will be seen that a wide field of examination opens before us. The present article may be regarded as preliminary to others, which we hope, from time to time, to give in the pages of the *Art-Journal*, and which will include all the practical information we may induce the manufacturers to render us; and for which in return we promise all the advantages which chemical analysis and physical examination can afford. In this manner a large amount of interesting information will be conveyed to our general readers, and at the same time as experience lends its assistance as a guide to experiment, the results of the laboratory will be rendered available to the necessities of the workshop.

The improvement of our ornamental metal castings is to be desired. The advances made within a few years have been very important; and both as regards the composition of the metals employed and the general character of the castings, a decided superiority is evident. Notwithstanding the favourable circumstance, that our island holds, as "a guarded treasure," in its rocks, all the metals we require, and that our beds of fossil fuel are unequalled in the

world, thereby placing us in a position to outstrip any other civilised community, the result is not what it should have been. Foreign productions,—foreign castings from our own metals, with our own coal,—have had sufficiently the advantage of our native productions to take their place in the market. If we examine into the reason of this, we shall find that it is referable to two or three causes, happily gradually ceasing to be a reflection on our intelligence; and becoming every day less evidently a blot upon our industrial skill. To these we shall briefly refer.

Manufacturers have been satisfied with the production of articles of utility merely, and so long as the material with which they worked was physically capable of being moulded into the required forms, and sufficiently durable to answer the required end, they were satisfied, and sought not to incur the expense and inconvenience of experiments to improve their material. An iron pot and a bell-metal kettle demanded but little attention on the part of the manufacturer; and these fairly represent the class of articles sought for by the public generally, up to the commencement of the present century. This being the case, but little attention was given to improve our metallurgical processes. Our copper smelters and our iron makers found, by experience, that certain mixtures of ores, produced in different localities, gave rise to a superior kind of metal, both in appearance and for wear, from that which they could produce from any one of them used alone. The smelters, therefore, contented themselves with this knowledge, and they rarely or ever sought to know the cause of the differences; which must have been due to some peculiarities of chemical constitution. The importance of such an examination as may determine exactly the character of the ores employed, and the reducing agents necessary, is now generally admitted, and the knowledge of the chemist is made available. To give one instance out of many familiar ones, we will refer to the condition of the copper-sheathing for the bottoms of ships. Where we have such an abundant supply as that which Cornwall produces from her mines, it will be, at first, difficult to understand how in smelting these ores of copper, any great differences in the metals resulting should arise. When it is, however, considered that the copper pyrites, the most abundant ore of copper, is a compound of copper, iron, and sulphur, and that it is almost always mixed with arsenic, sometimes with phosphorus and carbon, and often with other metals, as zinc, lead, silver, cobalt, and nickel, it will be understood that there must be considerable difficulty, on the large scale of manufacture, to separate the copper in a state of purity from those bodies with which it is associated in nature. Consequently, most singular differences are found to exist in the conditions of the metal produced by different smelters, from different lots of ore, at various times; these differences arising entirely from the admixture of very small quantities of these adventitious metals. We have many instances in our navy of the copper sheathing remaining almost free from corrosion for half a century, and we have numerous examples of a ship returning after her first voyage with her copper corroded to holes over every part. This question has lately been claiming the attention of chemists, and from the satisfactory mode of examination which is now being instituted,—as an example of which we might quote the communication of Dr. Percy and of Captain James, R.E., to the chemical section of the British Association, at its late meeting at Birmingham,—there is no doubt but an improvement will be effected. This is an instance merely of the necessity of chemical knowledge in the production of a *simple* metal. We might also adduce, in proof of our position, the differences to be found in the various ornamental iron castings of our country. Much depends doubtless, upon the kind and character of the moulds employed to receive the fluid metals; much also rests upon the manipulatory processes employed by the manufacturer, by which in one case a greater fluidity is insured than in the other, but still more, the beauty and sharpness of the resulting casting depends upon minute,—often exceedingly minute,—chemical differences

in the material itself. The iron castings of Berlin have long been famous; those of Colebrook Dale have been also noted, and we are aware of other iron-founders who are producing castings which now equal those produced on the continent. But we also know that in many cases foreign workmen are employed, and that these men profess to have little secrets upon which, they say, the superiority of the articles they produce depends. This ought not to be, and that it is so is a disgrace to a country professing to stand proudly in the van of civilisation. Up to the present time, however, our workmen have never had the opportunity of receiving anything like that scientific information which alone can fit them for the practical duties of their calling. By their industry and intelligence they have worked out a path for themselves; and it is really a matter of surprise that through the difficulties of their position they have risen to the condition in which we find them.

To learn to read and write has been called education, whereas the education really required for the workman is one which should cultivate habits of close observation, and the acquirement of such an amount of scientific information as would aid him in his technical applications. On the Continent we find combined, the artist and the workman; the man who designs is often the manufacturer of his own designs, hence the superiority of that production in which the mind directs the hand, and the hand follows the guidance of original thought, over that which results from a divided labour; the copyist rarely realises his original. This applies with equal force, and possibly more powerfully, to the union of science and skill, and it is clear that the manufacturer should have a manufacturer's education. Signs to express ideas are not to be neglected, but ideas should not be regarded as inferior to the knowledge of signs.

In considering the character of our mixed metal manufacture all that has been said on the necessity of scientific knowledge in immediate connection with manufacturing skill, bears still more strongly. All the characters of the mixed metals are due to the proportions in which these metals are combined. Yellow brass, for instance, is produced by a mean proportion of thirty parts of tin to seventy of copper. By varying those proportions almost every variety of metal can be obtained; pinchbeck is usually formed by an addition of two parts of copper to the above yellow brass, and or-molu or mosaic gold is a similar alloy, differing only slightly in the proportions of the simple metals employed by the metallurgist; and tombac, or red brass, is made by using not more than twenty per cent. of zinc. Prince Rupert's metal, as it is called, is equal parts of zinc and copper. English brass wire, in which we have to ensure great tenacity and a certain amount to ductility, is composed of about seventy parts of copper and thirty of zinc, combined with a very small percentage of lead and tin.

The brass manufacture may be regarded as the staple of Birmingham, and the varieties of brass, cast into ornamental and useful articles of all kinds, which are manufactured in that town, are a proof of the attention there paid to this branch of industry. We have heard with regret that the brass-founders have had to contend with a difficulty of no mean order; the competition of trade has led unprincipled men to produce inferior articles, which, by selling at a cheap rate, they have forced into the colonial markets; the result has been an attempt to meet this apparent necessity, and brass articles of the most trashy description have consequently been sent out of the country. The injury inflicted on the honest manufacturer are manifold, but the result to be dreaded is lest the very low quality of the article produced should drive our colonial brethren and our foreign customers to direct their attention to the manufacture themselves, and that thus we lose our market; in America this result has followed the deterioration of one branch of British manufacture; it may follow in another. To produce an article cheaply, and to ensure its good quality at the same time, it will be necessary to lay hold of all the advantages which modern science offers. By such means only can we hope to

secure those staples of trade, upon the retention of which the prosperity of such large communities as those of Birmingham depend.

Bronze appears to have been among the most ancient of the manufactures of mixed metals. The earliest coins, statuettes, warlike weapons, and agricultural tools, were of bronze. It has been stated that the ancients were ignorant of brass, but this is now known not to be the case, for we have examples of combinations of copper and zinc, although it is quite certain that neither the Greeks nor the Romans knew of the latter metal in its pure state: the oxide of zinc, tutia, or calamine earth, was known to them, and employed for making yellow metal; and much brass is still made by stratifying sheets of copper and calamine, and exposing them thus arranged to the heat of a furnace.

Those curious tools, or weapons, whichever they may be, called "celts," which are so frequently found in Ireland and often in England, are all bronzes. The Roman swords, and ancient British arrow-heads, after the Britons abandoned those of flint, are invariably bronze. Now, since tin and copper occur so abundantly and so near together in Cornwall, it is quite natural that the combination of these metals should have been tried at a very early period, when even the calamine earth was unknown, and hence the antiquity of bronze.

Nearly all the swords, celts, &c. yet examined, are composed of the metals in those proportions which will produce the greatest degree of hardness; namely, one part of tin to ten parts of copper; or, according to equivalent proportions, of nearly one atom of tin to eighteen atoms of copper. For bronze medals we now employ from eight to ten parts of tin to ninety-two or ninety parts of copper. It is said, a slight addition of zinc to those proportions improves the colour of the metal. Lead is also often added for the purpose of giving more fluidity to the melted mass, by which, of course, the mould is more perfectly filled, and the resulting casting improved.

The bronze statues at Versailles have been shown by analysis to give the following constituents:—

Copper . . .	91.40
Tin . . .	1.70
Zinc . . .	5.52
Lead . . .	1.37

100.

And a bronze statue of Louis XV. is composed of

Copper . . .	82.45
Tin . . .	4.10
Zinc . . .	10.80
Lead . . .	3.15

100.

These two analyses afford a very good illustration of the various proportions in which these metals are mixed, and also show the importance of attention to the laws of their combination.

Our cannon metal, of which we have several bronze statues in the metropolis, is usually of ninety parts of copper and ten of tin, to which in the second casting a quantity of zinc and lead is almost always added.

The speculum metal, employed for the reflectors of telescopes, is generally made of one hundred parts of tin added to about two hundred and fifteen parts of copper; and the composition of the white metals, German and Nickel silver, Albata plate, and the like, are usually in the proportions of about one atom of tin to from five to ten atoms of copper, combined in equally varying proportions with nickel, zinc, lead, and sometimes with other metals.

Of these combinations it is our purpose to speak more fully; at present we have only sought to indicate the variety of combination to be found in our mixed metal manufacture, and to call attention to the importance of seeking the aid of the chemist and of the experimental philosopher, if we aim at the improvement of our native manufactures. This is of the utmost importance to us as a nation. We have the world for our rivals, but, possessing within our island inexhaustible stores of mineral wealth, it is our own fault if we allow any nation to surpass us in the excellence and beauty of our metal manufacture.

ROBERT HUNT.

COPYRIGHT OF DESIGNS.

THE rights and rewards of labour have of late undergone much discussion, both in Parliament and through the Press. They are at this moment the subject of deep anxiety to every statesman, and they may be considered as yet but imperfectly defined by political economists. The equitable adjustment of this great question, indeed, may be considered as the source of future tranquillity in Europe. The permanent prosperity of the Arts, in connexion with the manufactures of the world, is intimately bound up with it. If this be true in reference to mechanical labour, it is infinitely more so, as it affects the more rare inventions of genius and the productions of intellectual labour. The interests of the artist are identical with those of the manufacturer and his customers. The protection given by the legislature to artistical designs is, in the language of political economists, the result of a contract, or compromise, between the producer and the consumer. The effect of it is to confer a temporary monopoly upon the artist, and, in a great degree, to suspend ordinary competition. It is only in very modern times, as civilisation has advanced, that the principle of patents and copyrights has been conceded as one justly due to the intellectual labourer; like all measures founded upon justice, it has been attended with the happiest results.

The subject of "Property in Art" has already been treated so fully in the columns of this work* that we should have allowed it to remain, for the present, without farther notice had we not been favoured with a communication from a correspondent at Birmingham, especially calling our attention to the practical working of the Copyright Designs Act (5 & 6 Vict., c. 100, passed in 1842). It may be collected from that communication, which appeared in our October number, and which was signed "Ornamenter," that it is considered, the act in question admits of considerable amendment, in respect, chiefly, of the fees payable on registration, and of the term of copyright granted. The matter seems to be one of much national importance, and to deserve consideration by all whose interests are dependent upon the success of Arts and Manufactures. The rights of individuals, in these, as in all other branches of national industry, of course, must be governed by public policy and principle.

It may be convenient to consider this subject very shortly, in the following order:—1. The past and present protection given by Parliament to Copyrights of Design. 2. The price paid by artists, for this protection, in the shape of fees; and 3. The duration of the term of Copyright.

1. The legislative protection given to artists for their original designs, was, in the first instance, of a very scanty and imperfect nature. Although royal grants of "monopolies," as they were termed, and of patents, existed so early as the reign of Henry IV., it was not until 1787, by the 27 Geo. III., c. 28, that encouragement was attempted to be given to the arts of designing and printing linens, cottons, calicoes, and muslins, by vesting the properties, that is, the copyrights of them, in the designers, printers, and proprietors, for a limited time. Our readers will be surprised to learn that the "encouragement" which the legislature of that day thought adequate to the Arts, was the exclusive permission of printing and re-printing the new and original patterns for "two months:" so lightly had the legislature estimated what was due to the artist, and, at the same time, to the national prosperity. This Act continued in operation for two years. It was afterwards further continued until 1794, when it was made perpetual, one additional month being given to the artist, making altogether three months' protection for original designs. It is possible that the subject of protection to inventions of designs and patterns may have been forced upon the attention of Parliament by Sir Joshua Reynolds and other artists, by whose co-operation the Royal Academy had been established, under royal patronage, in 1768. At an earlier period of our history, we know that a severe struggle had taken place between the

French and English linen-manufacturers. This, however, had reference probably more exclusively to the fabric than to the designs or ornaments, which might render it attractive to the customer or creditable to the nation. It seems scarcely credible, that artists should have been left so destitute of any protection, or, to use the more preferable Parliamentary phrase, "encouragement," until 1839. Such, however, is the fact. In that year the subject was very carefully considered, and especially by Mr. Poulett Thomson, afterwards Lord Sydenham. The result of this was the 2 Vict., c. 13 and 17. These enactments were, in substance, to this effect:—To extend the operation of the preceding Acts to Ireland, and to silk, wool, and mixed fabrics, the 17th chapter, which is called the "Registration Act," giving protection for a year "to the original inventors of all articles of three classes, and three years' protection to the inventors of designs upon articles composed of metals and mixed metals, excluding from its operation the printing of linens, cottons, calicoes, muslins, articles of silk, wool, and hair, and any printed fabrics composed of two or more of any of those articles." It is difficult to account for so limited a protection as this, and especially for the exclusion of the articles last mentioned. The statutes 2 & 3 Vict., c. 13 and 17 were passed in 1839. We learn that three years previously, the want of protection was loudly complained of by several artists who were examined as witnesses in 1836, before the Committee upon Arts and Manufactures. So strongly was the injustice of the existing state of the law felt, that a bill for extending the copyright of designs was prepared afterwards, but was referred in 1840 to a Committee of the House of Commons, of which Mr. (now Sir) Emerson Tennent was chairman, and by whom such extension was recommended. To the resolution of that committee artists are indebted for the existing act (5 & 6 Vict., c. 100,) passed in 1842, and which is the governing law upon the subject, all the former acts having been thereby repealed.

It may be worth reminding our readers that Mr. Tennent, on moving the second reading of the bill, and urging its necessity, mentioned that by the existing law at that time, a sculptor making a bas-relief upon marble, was entitled to claim a copyright in his design for fourteen years or for twenty-eight, if he so long lived, "but, if he chased the same design on a wine-cooler, it became 'a design for manufactures,' and could only claim three months' protection." The bill received the support of the present Earl of Ellesmere, (then Lord F. Egerton) and was also recommended by Mr. Gladstone. It was opposed by Mr. W. Williams and Mr. Shiel. It did not however pass into a law without some opposition, although of no very formidable character. The protection given to the various articles enumerated in thirteen classes varies from nine months to three years, the fees on registration being one shilling for designs applied to woven fabrics, such as shawls, yarn thread, warp, linen, cotton, wool, silk, or hair; and not exceeding 10s. for a design to be applied to a paper-hanging; the fee for the registrar's certificate not exceeding half-a-crown. The commissioners of the Treasury are empowered to fix the fees from time to time to be paid for the services of the registrar and for the expenses of the office. They are also authorised to regulate not only the amount, but the manner in which they shall be received, kept and accounted for, and they have power to remit or dispense with the payment of fees where they may think it expedient to do so.

2. Such being the existing protection given to artists in respect of designs for manufactured articles, the question is whether the FEES payable on registration are or are not, upon the whole, reasonable; regard being had to the circumstances of those who produce designs, and the various kinds of patterns or inventions, which from time to time, are the subject of registration.

It does not appear that the amount received from fees is more than sufficient to cover the actual expense of the office, or that the fees paid or payable, in any way contribute to the revenue of the country. It is scarcely to be expected that registration should be allowed to be effected gratuitously, although in certain cases, power is given to the Treasury to remit

* Vide Art-Journal for May 1849.

the payment of fees. There can be no doubt that the prosperity of the country, and consequently its revenue, is materially promoted by the successful application of original and beautiful designs to our manufactures. To this extent, the nation itself is interested in affording every facility to registration of such designs. But, it must be remembered, that registration is a formal and solemn act conferring exclusive rights, and is required as evidence of priority of invention, and of identity of design; the rule of law and practice being, *Qui prior est in tempore, potior est in jure*. It was well observed by one of the members in examining Mr. Morrison, a merchant of London, and a member of the Committee on Arts and Manufactures, "One of the most important results to obtain is, rapidity in the recognition of the right, and economy in obtaining the monopoly of it." The fees for registration, when compared with those payable for obtaining a patent, appear merely nominal. The great difficulty of the question, both as to patents and as to copyright of designs, appears to be not so much the fees as the want of a tribunal capable of deciding conflicting claims upon such subjects, in a reasonable, economical, and expeditious manner. We have, however, made inquiries into the subject, and have ascertained that the fees have been classified by the Treasury; the first table being applicable to designs for manufactures having reference to *utility*—the second, to designs for *ornament* merely. These tables of fees are as follows:—

No. I.—TABLE OF FEES FOR DESIGNS FOR ARTICLES OF UTILITY.

	Stamp.	Fees.	Total.
	£ s. d.	£ s. d.	£ s. d.
Registering Design	5 0 0	5 0 0	10 0 0
Certifying former Registration	5 0 0	1 0 0	6 0 0
Registering and Certifying Transfer	5 0 0	1 0 0	6 0 0
Cancellation or Substitution	—	1 0 0	1 0 0
Inspecting Register, Index of Title and Names	—	0 1 0	0 1 0
Inspecting Designs (expired Copyrights) each vol.	—	0 1 0	0 1 0
Taking Copies of Designs (expired Copyright) each Copy	—	0 2 0	0 2 0
Inspecting Designs (unexpired Copyrights), each Design	—	0 5 0	0 5 0

No. II.—TABLE OF FEES FOR ORNAMENTAL DESIGNS.

REGISTERING DESIGNS:—			£ s. d.
COPYRIGHT.			
Class 1	3 years		3 0 0
Class 2	do.		1 0 0
Class 3	do.		1 0 0
Class 4	do.		1 0 0
Class 5	do.		0 10 0
Class 6	do.		1 0 0
Class 7	9 months		0 1 0
Class 8	3 years		1 0 0
Class 9	9 months		0 1 0
Class 10	do.		0 1 0
Class 11	3 years		0 5 0
Class 12	12 months		0 5 0
Class 13	do.		0 5 0
Transfer			1 0 0
Certifying Design same as Registration Fee, but for Class 1			1 0 0
Cancellation or Substitution			1 0 0
Search			0 2 0
Inspection of all the Designs of which the Copyright has expired, each Class			0 1 0
Inspection of all the Designs registered under the Act 2 & 3 Vic., c. 17			0 1 0
Taking Copies of expired Designs, each			0 1 0

It must be admitted that some of the fees, namely, those of 10*l.*, 6*l.*, and 3*l.*, appear to be unwisely high, when it is remembered that the maximum period of copyright endures only three years. Compared with the fees payable in France, they present a striking contrast. It was stated by Dr. Bowring, in his evidence before the committee upon Arts and Principles of Design, in 1836, that at Lyons, "when the pattern is deposited, the manufacturer pays, into the hands of the receiver of the Commune, a certain sum, which is fixed by the Conseil de Prud'hommes, and which must not exceed one franc per annum, during the period for which he wishes to preserve the copyright of his pattern; ten francs are the payment for a perpetual copyright. These councils are specially charged with the recognition of the copyright of the pattern that any manufacturer shall desire

to register; and secondly, they are required to afford him prompt redress if his copyright be invaded." In other towns, as well as Lyons, such as St. Etienne and Rouen, it is understood from the same testimony, that "the fee for a certificate of registration of patterns is three francs;" whilst in cases of dispute, which are settled by the Conseil de Prud'hommes, the fee for summoning any party to the tribunal is one franc and twenty-five cents; "and for the announcement of a judgment, two francs, and a witness is allowed the amount of a day's labour." It must be admitted that the French rate of fees is extremely low, and as the system is in practical operation at Lyons and Rouen, the great seats of manufactures, it has in it much that is attractive. Cheapness, however, is but a relative term. We believe, that the present scale of fees barely covers the expenses of the office and its officers. It has been stated, indeed, in the evidence before the Copyright of Designs Committee in 1840, by eminent manufacturers, that even the fee of 2*s.* is too much, as applicable to the whole trade of calico printing, and that in fact the fee should be merely nominal, but, at the same time, it is admitted that it would be altogether impracticable. The suggestion of an *ad valorem* fee has been made in some quarters, but this seems too vague to be practicable.

It certainly would be very desirable to ascertain the exact amount of receipts and expenditure at the Registry Office, and the total actual number of designs registered, distinguishing the particular classes. We know, for instance, that in France the number of patents for designs is very great; ten years ago they were stated to amount to seventy thousand, or eighty thousand; but in France Art may be said to be indigenous, and we cannot expect, at present, to overtake that country in her march of invention, so far as it relates to designs. Whether it is better to have one nominal fee for all designs for patterns, without classification, or to try the existing system for some time longer may be a question of some nicety. In one department, viz., paper-staining, it is admitted that the reduction of fees was followed by a very great increase in the number of registrations. It appears, from the evidence of the Registrars of Designs, that in 1839, or 1840, the receipts were £556 2*s.* 6*d.*, and the expenditure £424 11*s.* 6*d.*; but this was exclusive of the rent of the office, and it did not appear at that time that the receipts were very rapidly augmenting. In addition to the fees it must also be remembered that expense is incurred in preparing the designs of patterns, especially for furniture, although it has been stated that the copies are made at a very cheap rate in the School of Design. It may be questioned whether so many as three copies of a pattern are necessary to be deposited. The reduction of the number, if practicable, would certainly be received by artists and manufacturers as a mitigation of the inconvenience and expense which form the present subject of complaints, which complaints have been stated to proceed chiefly from the manufacturers of figured silks. What elucidation the experience of the last nine or ten years may give to the question of the reasonableness or unreasonableness of the fees, founded on the increase or decrease of registration, cannot be predicted without further information; we can only suggest that in the ensuing session of parliament some return connected with this subject should be moved for. The subject is one of great importance not only to British Art but to the commerce of the country, particularly when we have reason for believing that not less than five hundred thousand designs, upon an average, are produced from Manchester alone, exclusive of other parts of England, as well as Scotland and Ireland.

It cannot be denied that the amount of fees now exacted for registration is considered by practical men as capable of much diminution. It is contended that this, if conceded, would be beneficial to Arts and Manufactures, by encouraging a class of persons to become designers who are now deterred by a species of exaction which is of very questionable policy. To many working men, who may feel a desire to become inventors, the fee is itself felt to be a difficulty which is quite insuperable. One decided objection

to the present division in the scales of fees is that a higher rate is fixed for designs for articles of utility than those for ornament. The highest fee demanded for ornamental designs is £3, whilst for registering designs for articles of utility the sum of £10 is exacted; for certifying a former registration £5 is payable for the stamp, and a fee of £1 is taken, and the act of registering and certifying a transfer cannot be ensured at a less sum than £6. The most obvious policy would seem to be to give encouragement, by preference, to designs for articles of utility, inasmuch as these have a wider circulation throughout the country, and affect the happiness of a greater number of the population. But if this preference is thought too great a boon to be conceded, we may at least urge that the scale of fees for useful designs may be reduced to the amount fixed for those which are ornamental. We might go further, and contend that no fee above £1 should be demanded for either class of designs: so great is the importance of removing every barrier in the way of national improvement, and leaving quite unfettered the progress of invention, that it might be worthy of consideration by the Lords of the Treasury whether the sanction of parliament might not be asked in favour of a grant to an amount equal to the fees taken at Somerset House, chargeable to the same fund as the British Museum and the National Gallery. The annual amount would be trifling as an item of national expenditure, although to persons from whom designs are likely to be expected it is large enough to be discouraging. The true policy seems to be to make the Registry Office as accessible as possible to the intelligent classes of artisans and draughtsmen, with whom improved designs most frequently originate. The industry of the artist, no less than that of the mechanic, contributes to the wealth of nations, and both must have their full development, before any country can be said to have attained the summit of its political greatness.

3. We confess that we are inclined to attach very great importance to the question of the DURATION OF THE TERM OF COPYRIGHT. To this point we think both the artist and the manufacturer may more successfully direct his attention. If the fees on registration are to be allowed to remain according to the present scale of amount and classification, it seems but equitable, as was suggested by some eminent men before the committees on Arts and Manufactures, and on the Copyright of Designs, that the term of protection should vary "according to the talent displayed, and the importance of the object." Probably, the course adopted in reference to patents, might be followed in the case of designs, by allowing an extension of the term of copyright, according to the discretion of some tribunal, such as the Industrial Committee of the Privy Council, or the Board of Trade. One distinguished artist has suggested that the privilege should last as long as the life of the inventor of the design, and in some cases, should descend to his heirs. We cannot accede to this. It is known that exclusive privileges, at this time, are regarded by many statesmen, and by the public generally, with much jealousy. This arises not from selfish principles, but from an enlarged view of public policy. It has been stated that in America, the exclusive privilege of copyright takes away all energy and exertion from the citizens: "It has become," says one of the witnesses before the Committee on Arts of Design in 1835, "scarcely worth while for an American to produce works of talent, when the bookseller can get them abroad for the price of a single copy." As to the exact period for which protection should continue, our readers may be aware there is a great conflict of opinions. A different term may be necessary for articles which are consumed in the home market from that, for those which are chiefly destined for the foreign market, as also for the different branches of trade. On the one hand it has been said that the term of copyright is insufficient, by reason of the time necessary for delivery, publication, and sale; that orders are withheld in the expectation that superior designs will be copied and sold at a lower price; that the shortness of the period of protection neither encourages the

artist nor remunerates the manufacturer. It must be admitted that these objections were directed against the duration of protection existing prior to the act of 1842, and that they may be considered as partially removed by the statute, which gives three years copyright to eight classes out of thirteen, the duration of the protection for the other classes being nine and twelve months. The term of three years seems to have been considered by all parties in 1840 as a sufficient maximum. The great danger from an extension of the period seems to be apprehended from the foreign competition; indeed, by others, it is feared as dangerous to the home trade. Our competitors abroad are chiefly the French, the Swiss, the Germans, and the Belgians. At home, the extension of the period would operate as a temptation to piracy, which could only be checked by expensive litigation.

Upon the whole, we feel inclined to urge both artists and manufacturers to submit to the minor inconveniences of the existing law, rather than hazard their present privileges by further demands upon the legislature. But even if success in the attempt at extending the term of copyright should be achieved, it is very problematical whether art and trade would not be seriously injured by raising prices and lessening the demand. It must never be forgotten that all copyrights however just as regards inventors, are viewed by political economists, no less than by the public, as a species of monopoly, and that as such, they would not be tolerated, unless for merely temporary purposes. We look to the progress of the Fine Arts in this country, among the middle and poorer classes, as that which more especially promises to enhance the value of our manufactures. The increased multiplication of designs may enable the authorities to reduce the existing amount of fees, and it is probable, that at no very distant period, some means may be found, as education and civilisation advance, of establishing reciprocal and extended protection, by means of an international copyright of designs, to which efficiency may be given, by some amelioration in the tribunals necessary for deciding contesting claims to priority and originality of invention.

THE VERNON GALLERY.

THE SCANTY MEAL.

J. F. Herring, Painter. E. Hacker, Engraver.
Size of the Picture, 2 ft. 2 in. by 1 ft. 2 in.

THE various engravings which, within the last few years have been made from Mr. Herring's pictures, and the success that has followed their production have familiarised the public with his style—one that cannot fail to be popular in a country where such attention is paid to the breed of horses, and to the tenants of the farm-yard. It is in subjects sketched chiefly from the latter that his pencil exhibits its greatest versatility, and his creative genius its highest powers; his straw-yard scenes are admirable compositions, and approach as nearly to nature as art can do; horses, cows, pigs, goats, poultry, pigeons, are depicted in their various phases in the most striking and attractive form, and with a richness of colouring which attest his close study of their habits, and his skill as an artist. Two of his finest ideal works are "Duncan's Wild Horses," and "Pharaoh's Chariot Horses;" the latter of these has been engraved, and both show the painter to possess qualities of mind which place him far above the mechanical copyist.

The "Scanty Meal" is one version of a story that the artist has before told in several different ways; a group of three horses heads, variously engaged, has long been a favourite theme with him, yet although we sometimes recognise the same animals, their occupations are so diversified as to dispel the idea that he has copied himself. The attitude assumed by the horse when feeding is exceedingly well rendered in each of the heads here engraved; there is a kind of dreamy listlessness about them that shows their relish for the dry fodder is not equal to its abundance, or in other words, that they are making a "frugal meal" in a land of plenty. The beautiful pigeons introduced into the picture make an agreeable variety in the scene, and afford the artist an opportunity of giving to his work some brilliant bits of colour.

THE FRESCOES OF THE NEW HOUSES OF PARLIAMENT.

Now that we see the effect of a state approaching to completion, of the House of Lords, we fear that as a decorative element, painting will be there found secondary to carving and gilding; as, in seeking the great prelections of Religion, Justice, Chivalry, and Mercy, the eye is fretted by the endless system of gothic points which is preferably present to it. This may lie as a reproach at the door of no individual, but it is nevertheless, a nationally collective assent, in preference of a vulgar magnificence, to that which still is the "medicine of the soul." The artists have had none of the aids of distinctness in their favour, and yet their works will better bear out a close inspection than many boasted productions of the most experienced continental schools. The compartments in which these works are painted are fourteen feet high on the walls of the galleries at the extremities of the House of Lords. Of the two last of the frescoes, of which we have now to speak, one, "Justice," illustrated by the Committal of Prince Henry by Gascoigne, the work of Mr. Cope, occupies the compartment behind the throne; the other that of Mr. Maclise, entitled the "Spirit of Justice," is in the compartment immediately opposite, and in a light much less favourable. Difficulties of position and circumstance are additional obstacles to the execution of works of Art according to ordinary rules, and even inasmuch as to cause failures, of which splendid examples are not wanting. Imperfect light demands a generous breadth of treatment, magnitude and free development of parts, simplicity of composition; and hence, the avoidance of all minutiae. Anything having the appearance of a work of Art, comparatively small, should have been avoided in the House of Lords. The space, however, which has been allotted to these admirable works renders them comparatively small, and the light by which they are seen, does not allow them their value.

Mr. Cope's work, "Justice," is based upon a fact illustrative of the impartial administration of the law. The lord-chief-justice is seated on the left of the composition, and before him, in the custody of an armed constable or serjeant, is the companion of the prince, having his hands bound behind him. The right of the composition is occupied by the confederates of the prisoner, who, about to unsheath their weapons, are rushing forward to release him; but the prince is in the act of repressing the threatened outrage. The respective characters of the prince, the judge, and the lawless companions of the former, are carefully and successfully distinguished. The self-possession and severe dignity of Gascoigne, are those of a man who would not hesitate in his line of duty, even though the son of his king stand as a culprit before him. The principal figure is, of course, Prince Henry; who turns to his menacing associates with the air of one accustomed to control them by a word; and such is the influence that such a man as Henry V. might well be supposed to exercise among men compelled to respect, at least, unflinching and indomitable courage. The prince is the principal light in the picture; as high a tone as possible having been necessarily given to this figure, from which those of all others are graduated, and the impersonations are all moving and thinking entities of the kind that gives reality to historical Art. The surface of the work is uncommonly fine, and the junctions have been so effectually concealed as to escape the closest observation.

Mr. Maclise's "Spirit of Justice" is a composition distinguished for less of academic zest and more of subdued sentiment, than are found in preceding works. When we stand before his "Spirit of Chivalry" we feel that we mingle in a throng where every hand is ready for achievement—that we tread a ground whereon lies a gauntlet and that the challenge is to all comers. But the "Spirit of Justice" is subtle in its argument and more mature in its style—it is a didactic allegory, in which we read of the darkest passions of the soul, and the most exalted attributes of which it can conceive; and to this end we are

made to ascend from much that is human to much that is divine. The paraphrase shows the Spirit of Justice supported on her left by the Angel of Justice, and on her right by the Angel of Mercy, —three figures at once determinable by the usual symbols. Below the Angel of Justice is a man accused of murder, in evidence of which, his captor shows a knife yet reeking with the blood of his victim. On the opposite side are the widow and children of the murdered man, together with an executioner and officials. Besides these, are two remarkable figures on the right; one, a Negro slave, and another, who pleads for his liberation—a tribute of honour to the sustained exertions of this country to effect the suppression of the Slave-trade. The Spirit of Justice holds the scales, and the two angels are respectively distinguished by symbols. These figures all wear white robes, and although there is no more shade in the work than is necessary to give sufficient force to the composition, the light is so low that a very small portion of this beautiful fresco is discoverable. The feeling, however, and the harmonious play of line which pervade it, are obvious, and every passage that can be distinctly seen is abundantly eloquent. The artist succeeds admirably as an exponent of the pure source of Justice, and the narrative had not told so effectively in any other form than in that of mixed allegory. Justice and her primary ministers, the two angels, being associated with earthly beings, the narrative comes more immediately home to the spectator than if the whole of the impersonations were ideal. With respect to colour, it appears that the artist has departed from a drawing in black and white, only enough to constitute a coloured work—and the mechanical execution is equal to that of the most vaunted professors of fresco-painting.

This work addresses itself to the intelligence in a manner distinct from any other that has preceded it from the same source. The subject is one which Mr. Maclise would not have treated under circumstances similar to those, in which the works whereon his reputation rests have been executed. The chivalrous and dramatic bearing which so strongly characterise his best pictures, could in nowise with propriety be made to qualify a subject worked out in a manner to exhibit humanity as dress, contrasted with a more exalted essence. If we revert to his "Macbeth," his "Hamlet," "Ordeal by Touch," or any other of his more important productions, he is ever the same weird master of the writhings of the human heart. But in "Justice" these salient points were inadmissible, and others by which they are supported have been subdued. The human impersonations are few, but the majesty and dominion of the "Spirit" and her angels, could not be more felt had they a numerous crowd bending in homage before them.

There are, it will be remembered, six compartments in the House of Lords—the works which have been executed in the others we have already noticed—being, "The Baptism of Ethelbert," by Dyce; "The Spirit of Religion," by Horsley; "The Spirit of Chivalry," by Maclise, and the former fresco by Cope; wherein, with these that are just finished, the essentials of the British Constitution are embodied. There is another work in progress, by Herbert, in another part of the building—"The Poets' Chamber," but it is not yet sufficiently advanced for notice. The subject is "Lear disinheriting Cordelia," of which an oil study was exhibited at the Academy last season; and in the same room, "Saint Cecilia," a composition from Dryden, is in progress by Tenniel. This work is known from a lithograph which has been executed for private circulation; but the artist has made in his cartoon some most judicious changes since this print appeared. It will also be remembered that a cartoon and a coloured sketch, by Cope, were exhibited at the Royal Academy last year. The subject was "The Trial of Griselda," from Chaucer. Thus in the House of Lords the destined compartments are filled, and the work of fresco-painting is progressing in other parts; but it is to be hoped that the light will be more favourable than in the Upper House. The other frescoes are in such an advanced state of progress, that we shall shortly be enabled to speak of them in their finished state.



J. F. HERRING, PAINTER.

E. HACKER, ENGRAVER.

THE SCANTY MEAL.
FROM THE PICTURE IN THE VERNON GALLERY.

SIZE OF THE PICTURE
2 FT. 5 IN. BY 1 FT. 10 IN.

LONDON: PUBLISHED FOR THE PROPRIETORS.

PRINTED BY E. HOLLIS.

A DICTIONARY OF TERMS IN ART.

[A taste for the Arts has, of late years, received so great an impulse as to have brought the Vocabulary of Art from the Studios of the Artist and the Connoisseur into the familiar use of all ranks of society: yet, up to the present time no book exists in any language in which all these terms are collected and explained. The Dictionaries of Art we have consulted appear to belong to a past age, when pedantry and dilettantism usurped the places of practical knowledge, technical skill, and scientific principles. In this Number of the ART-JOURNAL we commence an attempt to supply the deficiency; our aim is to give the definition of every term used in Ancient, Medieval, and Modern Art, that relates to Sculpture, Painting, Engraving, and their auxiliary topics. Architecture is omitted from our plan, because an excellent Glossary of Architecture is already extant. Our Dictionary will be compiled from every available source, and embody the accumulated knowledge of the past with the discrimination and taste of the present, in every subject treated; and, we trust, will be found as acceptable to the general reader as to the artist and connoisseur.]

Every article which admits of illustration will be illustrated from the best authorities, by F. W. Fairholt, F.S.A.; and we hope and expect with some confidence that our Dictionary will be found to supply a desideratum, the want of which has been universally felt and deplored. We shall bear in mind the value of brevity, and endeavour to render it as intelligible as possible to all classes of readers. It may be right to add that as accuracy in these definitions is above all things necessary, our Dictionary will be submitted, previous to publication, to three or four of the most competent authorities in the kingdom, on the several subjects of which it principally treats. In all cases in which cuts are introduced, the authorities from which they are taken will be given—not only with a view to the establishment of their authority, but in order to act as a guide to artists who may need or desire further information on the subject referred to.*

A.

ABACULUS. (*Lat.*) A small tile of glass, marble, or other substance, of various colours, used in making ornamental patterns in mosaic pavements. The engraving represents a pavement of such various shaped tiles placed together, and forming a continuous geometric pattern, and is part of a pavement discovered at Herculaneum. The use of tiles in churches and public buildings has been much resorted to in the present age; its restoration is indeed one of the more marked features of the time; and imitations of ancient examples have been made in great perfection.



ABACUS. (*Lat.*) A rectangular slab of marble, stone, porcelain, &c. of various colours, used for coating the walls of rooms, either in panels or over the whole surface.

ABDUCTOR MUSCLES are those which draw back, or separate the limbs to which they are attached: the *abductor longus pollicis manus* serves to extend the metacarpal bone of the thumb when it is bent towards the palm of the hand; it also assists in drawing the wrist inwards and forwards: the *abductor brevis pollicis* serves to draw the whole thumb from the hand inwards, and also a little backwards. Fig. 1 in the appended cut, shows the adductor muscles, which move the thumb and little finger. Fig. 2 shows the adductor muscles described on the next page. Our illustration is copied from Cheselden's Anatomy.



ABEZZO. (*OLIO DI ABEZZO. Ital.*) The resin which exudes from the *Terebintha abietina*, Off.; the *Pinus picea*, or silver fir of Linnaeus; the *abete* of

* As it will be impossible for even the greatest care and industry to render this Dictionary entirely free from errors, we shall gladly avail ourselves of any suggestions we may receive for its revision.

the Italians; the *sapin* of the French. Diluted with naphtha, drying linseed, or nut oil, it forms an excellent varnish. It was also called Strasburg Turpentine.

ABNORMAL. Contrary to the natural condition. In Art, the term *abnormal* is applied to everything that deviates from the rules of good taste, and is analogous to *tasteless*, and *overcharged*.

ABOLLA. A loose woollen cloak made of a rectangular or square piece of cloth, of similar form and use as the *TOGA*, but smaller, and is almost identical with the *PALLIUM*: it was fastened upon the top of the shoulder, or under the neck, by a brooch or *FIBULA*. Although originally worn by the Roman soldiers, it subsequently became part of the ordinary costume of civilians of all classes. It differs very little from the *SAOUM*, but was of smaller dimensions and much finer material. Our illustration exhibits its ordinary form as given on a Roman bas-relief.



ABOZZO. (*Ital.*) The first sketch or dead colouring, to which the French give the term *frotté*; the term is applied indiscriminately, whether the sketch is made in one colour, as umber, or whether the colours are thinly applied, or rubbed in as they are intended to remain when the picture is finished.

ABSOLUTE. Whatever is in all respects unlimited and uncontrolled in its own nature: it is opposed to the *relative*, and to whatever exists only conditionally. Thus the absolute is the principle of entire completion, the universal idea and fundamental principle of all things. The question of absolute beauty, i. e. the prototype of the beautiful, is the most important within the reach of Art, involving the foundation of Aesthetics, and of the philosophy of the beautiful.

ABSORBED. In Italian, *Prosciugato*; in French, *Embu*. When the oil with which a picture is painted has sunk into the ground or canvas, leaving the colour flat or dead, and the touches indistinct, it is said to be *absorbed*. This term is nearly synonymous with *CHILLED*, or *SUNK IN*.

ABSORBENT-GROUNDS are picture-grounds prepared in distemper upon either panel or canvas; they have the property of imbibing the redundant oil with which the pigments are mixed, of *impasting*, and are used principally for the sake of expedition.

ACADEMIC—ACADEMY FIGURE. In the first sense, we call a figure of academic proportions when it is of little less than half the size of nature, such as it is the custom for pupils to draw from the antique and from life; any figure in an attitude conventional, or resembling those chosen in life-academies for the purpose of displaying to the students muscular action, form, and colour, to the greatest advantage. In the second sense we employ the term *Academy-figure* to describe in a composition a figure which the artist has selected and posed with skill, in such a manner as to exhibit his skill in design, but without due regard to the character of the personage and the voluntary action of the subject of the picture or statue. Sometimes *ACADEMY-FIGURE* is understood to be one in which the action is constrained, and the parts without mutual connection with each other, as frequently happens to those who model from a study which was only intended to exhibit the development of certain muscles or members of the body.

ACADEMY-FIGURE is also the name by which we designate a figure drawn, painted, or modelled from the nude solely, without any other intention than that of studying the human form, and as a part of academic studies.

ACADEMICIAN. One who is a member of a society called *Academy*, which has for the object of its discourses and labours the Arts, Sciences, and general Literature; and to whom the care and cultivation of these objects is, in some degree, intrusted.

ACADEMY. This term was applied to all great schools, scientific societies and institutions. It was first given to schools of Art in Italy, and, besides the old Florentine Academy, which was only a kind of learned Aesthetic Society, we must mention the Academy of San Luca, still existing at Rome, founded by Frederick Guicchio in 1593; but whose real existence, after slumbering a hundred years, began with Marratti.

ACANTHUS. The bear's claw, a plant used in Greece and Italy on account of its beautiful indented leaves and graceful growth for garden plots, and also in works of Art for the borders of embroidered garments, the edges of vases, for wreaths round drinking cups; and in Architecture, for ornamenting the capitals of columns,* particularly those of the Corinthian order, and the Roman, or Composite, which sprang from it. The type of the Corinthian capital may be found on numerous Egyptian capitals, which resemble it, as is shown in the annexed woodcut. The decoration is here also obtained from a study of the vegetable tribe.



ACCESSORIES. Objects and materials independent of the figure in a picture, and which, without being essential to the composition, are nevertheless useful, whether under the picturesque relation, to fill up those parts that without them would appear naked, to establish a balance between the masses, to form the contrast, to contribute to the harmony of colours, and so add to the splendour and richness of a picture; or, under the relation of poetic composition, to facilitate the understanding of the subject, recalling some one of the circumstances which have preceded, or which will follow the action; to make known the condition and habits of the figures; to characterise their general manners, and through them the age and country in which the action takes place, &c.; such are draperies variously adjusted, trophies affixed to the walls, devices, sculptured divinities, furniture, carpets, lamps, groups of vases, arms, utensils, &c. Every object and material not absolutely necessary to the direct narrative, is *accessory*. Of a painter who employs and executes these objects effectively we say that he is successful in his accessories, which also includes all the parts of the adjustment of the figures, the draperies excepted. Some authors rank among the accessories all which is not an essential part of the subject of the composition, as well as the figures which are not necessary to the action, but in this sense the word *accessory* is used adjectively, ceases to be technical, and takes a general acceptance.†

ACCIDENTAL COLOUR. Is the name given to that which an object appears to have when seen by an eye which at the time is strongly affected by some particular colour: thus, if we look for a short time upon any bright object, such as a wafer on a sheet of paper, and then direct the eye to another part of the paper, a similar wafer will be seen, but of a different colour, and this will always be what is called its *COMPLEMENTARY COLOUR*; thus, if the wafer be *blue* the imaginary spot will be *orange*; if *red*, it will be changed into *green*; *yellow*, it will appear *purple*. The elucidation of this interesting subject belongs to the science of Optics.

ACCIDENTAL LIGHT. Secondary lights, which are not accounted for by the prevalent effect;

* Fig. 1, illustrates the fancied origin of the Corinthian capital in Greece. An offering to the manes of a dead child, was placed over its grave, and covered with a tile to protect it from birds. The basket stood upon the root of an acanthus, and the plant grew and spread its leaves around it, thus suggesting the form of the capital. Fig. 2, shows that the idea of constructing a capital from the leaves of a plant is much more ancient. The leaves of the palm are here chosen; and its form and disposition adapted without much change to the necessities of a capital. It is from the Temple of Edfou, in Egypt, but there are several other ancient Egyptian buildings which exhibit the same thing.

† "In the early ages of Art few accessories were employed, and those of the simplest kind; but in later times the accessories have become more and more important, till we find the figures which tell the story merely accessories in a landscape or piece of architecture, as in Wilson's 'Niobe' (N. G. 116), in Caravaggio's picture of 'Christ and his Disciples at Emmaus' (N. G. 173), the supper on the table, which is a mere circumstance, divides our attention with the principal action. When accessories are introduced without any meaning or motive, and in direct opposition to the sentiment of the subject, it is an instance of bad taste; Paul Veronese perpetually sinned in this manner, as did Rubens, and as do, generally, the Dutch and Flemish painters. Hogarth is very remarkable for the ingenious use of accessories, though apt to overload with them his subject for the sake of being intelligible."—Mrs. Jameson.

effects of light other than ordinary daylight, such as the rays of the sun darting through a cloud, or between the leaves of a thicket of trees, or such as penetrates through an opening into a chamber otherwise obscure; the effect of moonlight, candlelight, or burning bodies.

ACCIDENTAL POINTS. In perspective, vanishing points that do not fall on the horizontal line.

ACCIDENTALS are those unusual effects of strong light and shade in a picture, produced by the introduction of the representations of artificial light, such as those proceeding from a fire, or candle, &c.* In landscape the term is applied to the representation of such effects as may be supposed to be transient, whether of light or shadow.

ACERRA. (Lat.) A censer in the form of a pan, used by the Romans at their sacrifices, and particularly at feasts and funerals; like all vessels used at sacrifices, it is of importance in Art, and is met with on many bas-reliefs. According to Festus, the Acerra was also a small portable altar on which incense was burnt to the dead; but Virgil and Ovid mention it as a box in which the



incense was kept; the twelve tables of the law forbade the use of the Acerra as an unnecessary luxury. *Acerra thuraria* is the vessel used in the church to keep the incense in.†

ACETABULUM. (Lat.) In Roman antiquities, a vessel of porcelain, silver, bronze, or gold, in the form of a goblet or tea-cup, in which vinegar and other liquids were brought to table; also the goblet which the Roman jugglers (*Acetabularii*) used. Properly the word means a measure, and corresponds to the Greek *Oxybaphon*.



ACHROMATIC. A term derived from the Greek, signifying "free from colour." Objects viewed through a lens in which no provision is made for the correction of the chromatic aberration, are always fringed with colours. An *Achromatic* lens is one so arranged that the coloured or chromatic aberration of the rays passing through it is corrected, and the light passes undecomposed, and is therefore free from colour. The better class of telescopes and similar optical instruments have always *Achromatic* lenses, and in the camera obscura, when used for photographic purposes, *achromatic* lenses are indispensable.

ACINACES. A short straight dagger, worn on the right side, peculiar to the Scythians, Medes, and Persians. It is seen on the figure of a Persian prince in the celebrated Pompeian mosaic of the Battle of Issus. This weapon was not a sword, but a dagger, and worn on the opposite side of the body, suspended from a belt round the waist, so as to hang against the right thigh. Our illustration is copied from Ker Porter's plates of the Persepolitan Sculptures, among which are numerous examples of this peculiar mode of wearing the dagger, which appears to have been entirely confined to the nations above named.



* In the celebrated *Notte* of Correggio is a fine instance of an *accidental*, in which the light appears to emanate from the infant Jesus. In almost all Rembrandt's pictures these effects are exhibited in a very striking manner.

† Our cut exhibits the *Acerra* as a box with a lid; and standing on legs fashioned like those of an animal. It occurs in a bas-relief representing sacrificial implements, preserved in the Museum of the Capitol at Rome.

‡ An utensil of this kind is represented in the cut. The original is preserved in the Museum at Naples, and is of a fine red clay, with its name inscribed beneath it.

ACKETON (Fr.) A quilted leathern jacket worn under the armour, probably derived from the Asiatics at the time of the Crusades. The Greek term for a tunic is *ho-kiton*, whence the numerous corruptions, *hoketon*, *haugeton*, *hauke-ton*, *aketon*, *actions*, *acton*, &c.

ACROLITHES. (Gr.) Extremities of stone. Those statues of the earlier Greek artists, which were made of wood and stone. The sculptors antecedent to Phidias, says Vitruvius, made only the extremities of their statues of marble; the head, hands, and feet were of stone, while the body was of bronze or gilt wood, and in order to make the extremities conspicuous, the whitest marble was selected. It is an error to suppose that these *Acrolithes* were invented by the later artists to give greater variety to their work, and to lessen its cost. These statues certainly belong to the early age of Hellenic Art, in the first efforts of which marble was only used for the extremities; but as skill increased, the figures were formed entirely of that material. *Acrolithes* existed long before the time of Phidias, who executed a *Pallas* at Plataea in this style. The Greek artists departed only by degrees from the wood first in use. To the clothed or even gilded bodies of wood were attached arms and feet of stone; ivory also was joined to the wood, or it was entirely overlaid with gold.—*Vide* MULLER'S *Ancient Art and its Remains*.

ACROTHERIA. A Greek word, generally used to signify the pedestals placed on the summit and angles of a pediment, to receive statues or other ornamental figures. It sometimes means the wings, feet, or other extremities of a statue.

ACTION. The effect of a figure or figures acting together. In the general acceptance of this term it signifies the principal event which forms the subject of a picture or bas-relief. We also say that a certain figure or personage takes, or takes no part in the action, and that a figure has action when it has the attitude, muscularity, and physiological expression of a person acting naturally, giving the idea of an action more or less vivid.

ACUS. A Latin term, signifying a pin or needle, represented in ancient works of Art as employed in dressing the hair (*Acus comataria*), and in fastening garments. They were made of various metals, of wood and ivory, and varied in length from an inch and a half to eight inches. Numerous examples are found in the works of Art taken from Pompeii. It also signified a needle for sewing, and the tongue of a brooch or buckle. Our cut represents three Roman hair pins. The first of bone of the most ordinary form, and about six inches in length. The second is of bronze with ornamental pendants, and was recently discovered in the ruins of a Roman villa, at Hartlip, Kent. Fig. 3, is of bronze, and was found in London.

ADDUCTOR MUSCLES are those which draw one part of a body to the other. They are opposed to the *ABDUCTORS*.*

ADHERENCE. The effect of those parts of a picture which, wanting relief, are not detached, and hence appear adhering to the canvas or surface.

ADJUSTMENT. In a picture, is the manner in which draperies are chosen, arranged, and disposed.

ADRIAN, St. In Christian Art is represented armed, with an anvil at his feet or in his arms, and occasionally with a sword or an axe lying beside it. The anvil is the appropriate attribute of St. Adrian, who suffered martyrdom, having his limbs cut off on a smith's anvil, and being afterwards beheaded. St. Adrian was the chief military saint of northern Europe for many ages, second only to St. George. He was regarded as

* Fig. 2, in the preceding cut, to illustrate the *Abductor* muscles, will exemplify the present. It represents the *Abductor pollicis*, which moves the thumb inwards.

the patron of soldiers, and the protector against the plague. He has not been a popular subject with artists. St. Adrian is the patron saint of the Flemish brewers.

ÆGIS. (Gr.) In its primary sense this word means a goat-skin, which, besides other skins, the primitive inhabitants of Greece used as an article of clothing

and for defence. According to Homer, the shield of Jupiter was covered with the hide of the goat Amalthea. It was worn over the back, and tied by the front legs over the breast, but as this condition was too rude for ideal sculpture, it was transformed by the artists of Greece into a breastplate of small and elegant proportions, covered with scales to imitate armour, and bearing in the centre a Gorgon's head. Subsequently it was used to designate the ordinary cuirass worn by persons of distinction, of which the armed statue of Hadrian in the British Museum is an example.†

AERIAL. This term is employed particularly to specify that part of perspective resulting from the interposition of the atmosphere between the object and the eye of the spectator; the gradation of the distinctness of form and colour.

AERIAL FIGURES are those by which painters seek to represent the fabled inhabitants of the air: dreams, demons, genii, gnomes, such as are conceived in the brains of poets and philosophers. In these figures the painter dispenses with, as far as his art permits, the weight, solidity, and opacity of bodies, and of the effort necessary to action.

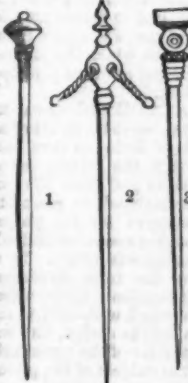
AERIAL PERSPECTIVE is that branch of the science of Perspective which treats of the diminution of the intensity of colours of objects receding from the eye, in proportion to their distance from the spectator, by which the interposition of the atmosphere is represented. Although subject to laws it is more completely under the control of the painter than linear perspective. It enables him to keep the several objects in their respective situations, and to impart a natural reality to the most complicated scenes.‡

ÆRUGO, ÆRUGA. The name given by the Romans to that bright green rust produced by the action of the atmosphere on bronze and other metals, of which copper is a component part, thereby increasing the beauty of statues, &c.; it varied according to the quality of the metal, and was frequently imitated, on account of which, we find the term *ÆRUGO NOBILIS* used in later times to distinguish the true from the factitious. This distinction arose at the period when the ancient art of coinage was invented. The CORINTHIAN BRASS, used for coins and small figures, took a bright green colour, so that a later ancient author speaks of *monetae virides*—green money; but this coat, called by the Italians *PATINA*, was not so rapidly deposited on this brass as on the other metallic amalgamations. It is difficult to account for this, as we do not know exactly the mixture which the Corinthians used; the beautiful green on coins and small figures must have been produced by accidental circumstances, as it is not universal on those of the same date. There are but few large works on which the *ÆRUGO* is clear and smooth; the statues and busts in the Herculaneum Museum have a dark green colour, which is factitious, for they were found much damaged, and the means by which they were soldered destroying the *Ærugo*, it was artificially replaced. As the beauty of the colour increased with the age of the work, the ancients preferred the older statues to the more recent ones. *Æruga*, the artificial copper rust, was formed by the action of wine refuse upon copper; it is an acetate of copper, (*VERDIGRIS*), while the genuine copper rust, *Ærugo*, is a carbonate of copper.

ÆS. (Lat.) **CHALKOS.** (Gr.) This word appears to be equivalent to our modern term *bronze*, the employment of which was very extensive among the ancients for money, vases, weapons, utensils, &c.

* The example we engrave is copied from an antique statue of Minerva, at Florence.

† "Aerial Perspective" says Burnet, "is made use of to designate those changes which take place in the appearance of objects either as to their receding or advancing, from the interposition of the atmosphere, therefore to the application of this quality the artist is mainly indebted for the power of giving his work the space and retiring character of nature; but although the eye is at all times pleased and gratified with the power of viewing distant prospects, yet objects require a certain definition to lead the imagination without perplexing or troubling the mind."



It is frequently translated *brass*; by the Italians in the words *ottone* and *rame*: and by the French *airain*, but no ancient works of Art in brass similar to the modern composition of that name, have yet been discovered. Brass is a compound of copper and zinc, while bronze is a mixture of copper and tin. See the articles BRASS, BRONZE.

ÆS CYPRIUM. The name by which copper was first known to the ancients, afterwards it became *cyprum*, then *cuprum*.

ÆSTHETICS. A term derived from the Greek, denoting feeling, sentiment, imagination, originally adopted by the Germans, and now incorporated into the vocabulary of Art. By it is generally understood 'the science of the beautiful' and its various modes of representation; its purpose is to lead the criticism of the beautiful back to the principle of reason. In beauty lies the soul of Art. Schelling declares that the province of Æsthetics is to develop systematically the manifold beautiful in every Art, as the one idea of the beautiful. But pure Æsthetics must be defined by one who is at the same time poet and philosopher: he will be able to give a theory suitable to the philosopher, and still more suitable to the artist. But as yet no philosophic poet has appeared to meet this demand of Jean Paul's. Schelling, the only philosopher of our time who rose to an active contemplation of the beautiful, and to whom all looked expectingly, gave instead of Æsthetics, only an 'Æsthetic confession'; this we find first developed in his admirable essay 'On the relation of the plastic arts to nature,' which is invaluable as regards Æsthetics.*

ÆS USTUM, or *Cuprum ustum*, called also *Ferretta di Spagna* was, according to Cæsalpino, calcined copper, or the peroxide of that metal.

AFTER. Modelled or drawn after the antique, after Raphael, or some other great master. It is to copy an antique statue, or some work of the great masters.

AGATHA, St., when represented as a martyr, is depicted crowned, with a long veil, and bearing the instruments of her cruel martyrdom, a pair of shears, with which her breasts were cut off. As patron saint, she bears in one hand a palm branch, and holding with the other a plate or salver, upon which is a female breast. The subject of her martyrdom has been treated by Sebastian del Piombo, Van Dyck, Parmigiano, and others.

AGGRAPPES. Hooks and eyes used in armour or in ordinary costume.

AGNES, St. This saint is represented as a martyr, holding the palm-branch in her hand, with a lamb at her feet or in her arms, sometimes crowned with olives, and holding an olive-branch as well as the palm-branch. At Windsor is a splendid altarpiece by Domenichino, in which St. Agnes is represented as a young girl, standing, leaning on a pedestal, in rich costume, with her long hair confined by a tiara. An angel is descending with the palm branch; another is caressing a lamb, her attribute, and symbol of her name and purity (*Agnus*, a lamb). In a picture, by Paul Veronese, at Venice, she appears as the patroness of maidenhood, and presents a nun to the Virgin Mary. Domenichino has also painted the martyrdom of St. Agnes, in which she is represented kneeling on a pile of faggots, the fire extinguished, and the executioner about to slay her with a sword. Representations of St. Agnes in Christian Art are of the highest antiquity, as high almost as those of the evangelists and apostles; but the introduction of the lamb as an attribute is an addition of modern times, when she became recognised as the patroness of maidenhood and maidenly modesty.

AGNUS DEI (LAMB OF GOD.) Thus are called the oval medallions, which are made either from the wax of the consecrated Easter candles or of the wafer dough. They are also sometimes made of silver, and have on one side the Lamb, with the banner of Victory, or St. John, and on the other the picture of some saint. They were first made about the fourteenth century, and being supposed to prevent



* Our limits do not permit of an extended examination of this interesting subject. The student may readily find further information on this head in the works of Hegel, Schelling, Herbart, and others, in German, and in the English translations of Schiller's *Æsthetic Letters*, Schlegel's *Æsthetic Works*, &c.

misfortune, were consecrated by each new Pope at Rome, from the Easter Tuesday until the following Friday in the year of his accession to the Papacy; but latterly they were solemnly consecrated every seven years and distributed among the people.*

AIGLETS (properly AIGUILLETES, AIGLOTTES, AGOLET.) The tags or metal sheathings of the ribbons so constantly used to fasten or tie the different portions of dress worn during the sixteenth and seventeenth centuries. The works of Holbein, and the numerous fine portraits of his time, furnish abundant examples of their form. They were frequently formed of the precious metals, and enriched by the art of the chaser. The works of our elder dramatists abound with notices of them, and the plays of Shakespeare contain allusions to their general use. Our engraving, from a print of 1650, exhibits the ribbons and aiglets used to draw together the slashed sleeve, then fashionable.

AILETTES, or AILERONS (Fr., little wings). The prototypes of the modern epaulettes. When designed for actual service they were made of leather, and usually displayed the arms of the wearer, or some personal badge or device; they were attached by laces or arming-points to the hauberk, and their object was to furnish additional protection to the shoulders and neck. They came into fashion early in the reign of Edward I., and ceased to be worn during the reign of Edward III. Dress ailettes were formed of leather covered with cloth or silk, and bordered with fringe, and were laced to the shoulders of the hauberk with silken cords.

AIM, INTENTION. The spontaneous endeavour to create something actual. It has been a disputed point with philosophers of ancient and modern times whether works of Art be voluntary or involuntary, i.e., whether they be called forth by the mental will, or by the power of necessity. We cannot here state all that has been written upon the subject; we will merely notice the three great divisions of opinion: the first party contend that a work of Art is voluntary, since that only can be called Art which is created in freedom; a work of Art must be the result of thought, and thought is a free and voluntary exercise. The second party contend that a work of Art is involuntary, because it is the result of genius, and genius is a secret miraculous power, working instinctively and unconsciously. History, they say, confirms this, for the greatest works of Art were brought forth before the theory of Art existed. The third party maintain that Art is both voluntary and involuntary; the technical part of Art works intentionally and consciously, the imagination and feeling of the beautiful work unintentionally and unconsciously, and technically united to genius and beauty, constitute a work of Art. In support of this opinion the following passage is quoted from Schelling: "If we investigate the forms of mental action and find in the conscious that which is generally termed Art, but which is only a part of it, namely, that which is executed with consciousness, deliberation, and reflection, that which is taught and learned, and which can be acquired by transmission and practice; so shall we find in the unconscious which accompanies Art that which is not to be attained by practice or in any other way, but which can be conferred upon us by nature only."

AIR, ATMOSPHERE. The imitation of the effects of the atmosphere regarded as a fluid medium through which forms are visible. When the objects represented in a picture are well detached from each other and from the background, in such manner that the eye appears to measure the space in which the painter has wished them to appear isolated, we say such a picture has *air*. This effect demands the skilful union of linear and aerial perspective, but it

* Our cut is copied from an Italian sculpture of the tenth century, engraved in M. Didron's *Iconographie Chretienne*.

† The brass of Sir Robert de Septvans, in Chatham Church, near Canterbury, Kent, furnishes the above excellent illustration of this fashion. Sir Robert died in 1306, (34 Edw. III.) and upon each ailette is depicted one of the winning fans, seven of which he bore upon his dress as a rebus of his name, five emblazoned on his surcoat, and two on the ailettes.



proceeds essentially from the latter. Air deserves the most careful and accurate study of the artist, as it is the medium through which all objects are seen, and its density or transparency determines their appearance both in respect to size and colour; it softens the local colours and renders them more or less decided or characterised, producing what is technically called *tone*. By happy imitation of the appearances produced by the interposition of the air, which differ with the climate, the season, the time of the day, &c., landscape painters, who, in other respects are not masters, have given the greatest charm to their pictures, even where the objects painted possessed in themselves very little attraction.

AIR, CARRIAGE, applied to the human figure, especially the head. Air is one of those words of which the sense is readily understood by their application, but not so easy by equivalent expression. It is nearly synonymous with *carriage*, action, or movement; thus the action is bad, the movement is false; it finds, in *style*, a somewhat analogous term, equally vague, but not nearly so significant. Of portraits we say the carriage is noble, or graceful, or affected; of the head, it has a good, or a mannered, or an affected air.

ALABASTER (Gr. *Onyx*, Rom. *Marmor onychites*) is a variety of marble, known to mineralogists as *gypsum*, of which the compact granulous species is plaster of Paris (sulphate of lime). It is the softest of all stones, being easily scratched by the nail, of uniform texture, generally white, but sometimes red or grey; is found in large quantities at the quarries of Montmartre, near Paris, whence the name plaster of Paris; in Italy, and in Derbyshire in England. It is translucent, the degree of transparency varying according to its goodness. Beside the one described above, there is another kind of alabaster, so called, the *STALACTITE*, but this is a carbonate of lime, identical in chemical composition with statuary marble. It is easy to ascertain of which kind of alabaster a vessel is composed, for carbonate of lime is hard, and effervesces if it be touched by a strong acid, such as sulphuric or muriatic; but the sulphate of lime does not effervesce with these acids—besides it is soft, and in fact, it is to this kind only that the term alabaster is properly applied. Many of the ancient vessels used for holding perfumes, &c. are made of *STALACTITE*, the compact crystalline mass deposited from water holding carbonate of lime in solution, of which many springs are found in almost every country.* The most beautiful alabaster (called "Gesso Volterrano," much used in Italy for the grounds of pictures), is found at Volterra, near Florence, where it exists in great quantities, and whence it is exported in large blocks. The softness of alabaster renders it easy to work, and instead of the mallet and chisel, sharp iron instruments are used, such as saws, rasps, files, &c. the marks of which are removed by polishing. The partiality of the ancients for alabaster is proved by the use they made of it for their articles of luxury, for columns and for other ornaments. The Etruscans employed it for burial urns, many of which were found at Volterra. In the baths of Titus, and in the ancient Roman aqueducts, works in alabaster have been found. Oriental alabaster was of still greater importance in the Fine Arts: it was quarried at Thebes, and the Egyptians executed large figures in it. In the Villa Albani there was an Isis, larger than life, seated with Horus on her knee; and in the Museum of the College at Rome is a smaller sitting figure, both of which are of alabaster. Many ancient vases of ornamental alabaster are preserved, one of the most beautiful of which is among the Antiques in the Royal Museum at Berlin. Many of the collections in Italy and elsewhere contain *Torsos*, figures of *Hermes*, busts with drapery, &c., of alabaster. The Museum at Dresden possesses several such specimens. The classic nations appear never to have made whole figures of any kind of alabaster; the extremities (head, hands, and feet), were of marble or bronze. A head, wholly of alabaster, is preserved at Rome. Crystalline and granular-gypsum (sulphate of lime), is burned and ground to prepare plaster of Paris. Moulds and statues are formed from this valuable material, and also a very strong cement for the use of the sculptor

* Many of the varieties of the *Stalactite* alabaster are mentioned in descriptions of museums, &c. Among the most important are *ALABASTRO COTOGNINO* (guinea), from its resemblance to the colour of that fruit. *ALABASTRO DORATO*, of which there are many kinds, such as *dorato a rosa*, *dorato a sarsie*, &c. *ALABASTRO EMBROIDERATO*, in which resemblances of trees, plants, &c., are strongly marked. *ALABASTRO FIORITO*, a striped variety, in which the lines are of every possible colour. *ALABASTRO A PECORELLA*, from the resemblance the white blotches upon a red ground bear to a flock of sheep. *ALABASTRO POMATO*, a dapple-grey variety. All these, and many other varieties, are described in Head's "Rome," Appendix, vol. I.

and mason to form the close joints of marble; it is also much used by plasterers, particularly for mouldings and foliage.

ALABASTRUM. A box, vase, or other vessel, to hold perfumes, formed of alabaster, was called by the ancients *alabastrum*; Horace calls them *onychites*. The alabastrum is always among the attributes of the Bathing Venus. Oriental alabaster was the most sought after for the purpose of making these vessels. They were sometimes made of gold, and of a peculiar pear-like shape. The cut exhibits a good specimen of a vase of the kind from a bas-relief engraved by Montfaucon in his elaborate and beautiful work on Classic Antiquities.



A LA GRECQUE (Fr.) An architectural ornament resembling a variously twisted ribbon, when it is merely a narrow continuous stripe, forming right angles, either raised or cut in, and sometimes only painted. This ornament, called also a labyrinth, may be used for rectilinear mouldings. If it be only one stripe, it is called the simple labyrinth; but if two stripes be twisted into one another it is called the double labyrinth.



ALB.—ALBE. An ecclesiastical vestment of great antiquity, formerly worn by all ecclesiastics, but now only used in sacred functions. It is of sufficient length to reach the heels, and envelope the entire person of the wearer, and is constructed of white linen; but during the middle ages other colours than white were worn, as well as silk albs. It is open in front like a surplice, girded at the loins, with sleeves comparatively tight. In front, at the foot, embroidery, or ORPHREY-WORK, of a form usually square or oblong, is attached to the albe, and at the wrists several enrichments appear; these are called the *apparels* of the alb. Many of the figures of ecclesiastics on monumental brasses are represented in albs.*



ALBA CRETA. This term, when used by the early writers in Art, sometimes indicates *gypsum*, at others, white chalk.

ALBAN, St. In Christian Art is represented (as also is St. Denis), carrying his head between his hands. His attributes are a sword and a crown.

ALBANI STONE (LAPIS ALBANUS). Now called *Peperino*. A black volcanic tufa, which, as well as the harder tuffaceous limestone or sinter of Tibur—the so-called Tiburtinian stone, now *Travertine*—was much used at Rome before building with marble became common. The Italian name *peperino* is derived from *pepe*, "pepper," which it resembles in colour.

ALBUS (WHITE). When this word occurs in the early writers on Art, it appears to signify white lead.

ALCATO. A protection for the throat, used by the Crusaders, probably of the nature of a gorget of mail.

ALCOHOL or spirits of wine enters into the laboratory of the artist, as a solvent of resins in the preparation of varnishes, &c. On adding water to a solution of resin in alcohol, the resin is precipitated; advantage of this is taken to render gamboge serviceable in oil-painting. This gum-resin is mixed warm with strong alcohol, and after it is dissolved in it, rain or boiled water is added, which precipitates the resin in a pure state. The object of this process is to remove the gum, and so render the resin fit for oil-painting.

ALEXIS, St. The patron saint of beggars and pilgrims. In Christian Art he is usually represented in a pilgrim's habit and staff; sometimes as extended on a mat, with a letter in his hand,

* Our engraving of the Alb is copied from Pugin's *Glossary of Ecclesiastical Costume*.

dying. St. Roch is also represented as a pilgrim, but he is distinguished from St. Alexis by the plague spot on his body, and in being accompanied by a dog.

ALITHINA, OR VERANTIA, according to Theophilus, was the *true red* of the Byzantines.

ALLA-PRIMA* (Ital.) AU PREMIER COUP (Fr.) A method of painting in which the pigments are applied all at once to the canvas, without impasting or retouching. Some of the best pictures of the great masters are painted in at once by this method, but it requires too much knowledge, skill, and decision to be generally practised.

ALLECRET (HALLECRET). A light armour for light cavalry and infantry, consisting of a breast-plate and gussets, which reached sometimes to the middle of the thigh, and sometimes below the knees. It was much used in the sixteenth century, particularly by the Swiss soldiers, who are commonly depicted in it in paintings and prints of that period. The engraving is a copy of a figure in Meyrick's celebrated armoury, at Goodrich Court, Herefordshire, and is a good example of the peculiarities which characterised this convenient defence to the person.



ALLEGORICAL PICTURES are of two kinds: the one comprehends those in which the artist unites allegorical with real persons, and this is the lower rank of allegorical painting. Such are those of Rubens, in the Gallery of the Luxembourg, representing the stormy life of Mary de Medicis. The other, those in which the artist represents allegorical persons only; and by the position of single figures, the grouping of many and the composition of the whole, conveys to the mind of the spectator one thought or many thoughts, which he cannot convey by the common language of his art: this is allegorical painting in the true sense of the term.

ALLEGORY. Properly, a figure having another meaning besides that expressed, therefore, in a general sense, the intentional notification of a thing by means of another resembling it; in a more limited sense, the declaration of an abstract idea by means of an image,—the rendering general ideas perceptible to the senses. Every allegory has a double signification, a general and a particular; the former refers to the usual meaning of the signs chosen for the representation of an object; the latter is a higher and concealed meaning which is to be discovered, and which, the comprehension of the intellectual in the sentiment, is the foundation of Allegory, and the result of creative phantasy. Consequently, Allegory may be made use of in poetry, rhetoric, painting, and the plastic Arts. As belonging to the Fine Arts it is essentially different to Allegory as a figure in rhetoric; the latter is not a whole, but simply a part, not the end of the poet and rhetorician, but a means to that end. Allegory in Art, is a whole, existing in itself, the end of the artist, and complete without farther reference. Allegory, in Art, is also distinct from an emblem; the aim of the latter refers to the intellect, acting thereupon, to make abstract ideas and general truths visible, and thence evident to the understanding; Allegory, in Art, has a different meaning; the ideas which it represents ought, of course, to be acknowledged, but its great aim is beauty of form, and by rendering it perceptible to the senses, to excite a feeling of love to the idea (**EMBLEM**). Allegory expresses a fanciful state of the mind when the imagination calls up all its treasures to explain an idea by means of suitable representations, and it is perfect in proportion to the identity of its forms and images, and to the beauty of the collateral circumstance which we annex to the principal idea. The feeling of the beautiful must ever be the principal effect of allegorical representations. The accessory parts of an allegorical figure, which directly or indirectly convey its intellectual or moral meaning, or contribute to its better expression are **ATTRIBUTES**; these are either *essential* or *probable*; the former produce the recognition of

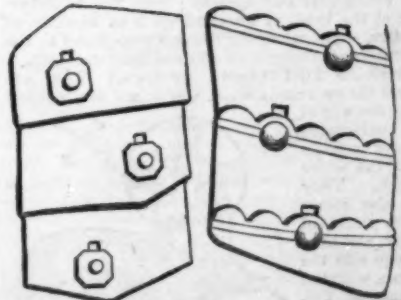
the allegorical figure according to its true meaning, and when founded on resemblance or analogy are called *symbolic*, but when merely the accidental union of certain images with certain ideas, *conventional*. Thus, the scales of Justice, the sceptre, or club of Power, the serpent and mirror of Prudence, the breasts of Nature, the poppy of Sleep, the finger on the mouth of Harpocrates (Horus) are all symbolical. The Cap of Liberty, the serpent of Medicine, and the lily of France, are conventional attributes. The subject of Allegory ought to excite reverence, admiration, love, and the feelings allied thereto, and beauty must be the result of the representation as a whole; the subject ought to touch our own feelings immediately, needing no long study to be acknowledged or felt; all those subjects must be excluded which excite disgust as the prominent idea, but these may be used as subordinates when the general effect can be increased by their particular effect; poverty, avarice, treachery, with their attributes, are in themselves no subjects for the Fine Arts, but they may appear in a work as parts or episodes. The perfection of an Allegory consists in three things—first, the invention of the principal idea; the second is the marking figures by means of attributes, symbolical rather than conventional; the third thing to be observed is the style, which must be thoroughly ideal. **ALLEGORY** is personified as a female wrapping herself in a veil.

ALLUME SCAGLIUOLO. (Ital.) A kind of stone resembling talc, of which, when calcined, is made the *gesso da oro*, or gesso of the gilders, and which is also used for the grounds of pictures. Heat renders it opaque like gesso, and causes it to split into layers. It has been observed that this was probably the pigment called *alumen* by Eraclius.

ALLUSION. Allusions are either real or metaphorical; the former consist in a slight hint of something not to be expressed, but which is to be present to the mind: it depends greatly on the imagination. Metaphorical allusion approaches more to comparison, and is the offspring of the understanding. We make use of both kinds in the plastic Arts. Thus Goethe says of Abraham, in Raphael's "Dispute of the Sacrament," that "the flowing tears and the grief which he tried to restrain are a beautiful *allusion* to the sacrifice of Isaac. Obedience and subjection to the will of God are in this manner more nobly expressed than they could have been by the repellent object of the victim." This is an example of real allusion. In Correggio we find many instances of metaphorical. "Correggio has sometimes by accessories hinted at the characters of his personages; thus the white hare in the so-called 'Zingarella' or Gipsy, and the goldfinch in the 'Marriage of St. Catherine.'" The presence of such shy animals, and their forgetfulness of fear, is intended to enhance the idea of innocence and purity in the figures represented, and to denote the repose and quiet of the scene. The artist cannot exercise too much prudence and moderation in the use of allusions, particularly metaphorical; since unimportant allusions, which too easily present themselves, disturb the course of ideas and proper frame of mind.

ALMAGRE.—ALMAGRA. (Span.) A red earthy pigment, probably a variety of hematite.

ALMAYNE RIVETS.* Overlapping plates of armour for the lower part of the body, similar to



those seen upon the thighs of the Swiss soldier engraved in the preceding column; they were held together by rivets, and invented in Germany, whence its name (*Allemayne*). They were introduced in the seventeenth century.

ALMOND SHELS, when burnt, yield a black pigment. It does not appear to be used in the Arts at the present time.

* Skelton's engravings of the Goodrich Court armour furnishes our authority for a representation of this improvement in ancient armour. The rivets, by moving in the slits, allowed of freer motion to this defence than it had before.


* The method of Prima Painting is fully described in "The Art of Painting Restored," by L. Hunderpfund. London, 1849. D. Bogue.

PILGRIMAGES TO ENGLISH SHRINES.

BY MRS. S. C. HALL.

WITH NOTES AND ILLUSTRATIONS BY
F. W. FAIRHOLT, F.S.A.

THE GRAVE OF LADY RACHEL RUSSELL.



HE experience of every day confirms us more and more in the belief that women who make a great outcry about their rights have given but small attention to their duties. A woman's duties are her rights; and if we consider either her individual or her social position,—the duties which belong to her as daughter, wife, or mother, give her actual power, power of the highest and holiest kind,—power to form the minds and characters of men, and that without overstepping the charmed circle within which Nature ordained her to move.

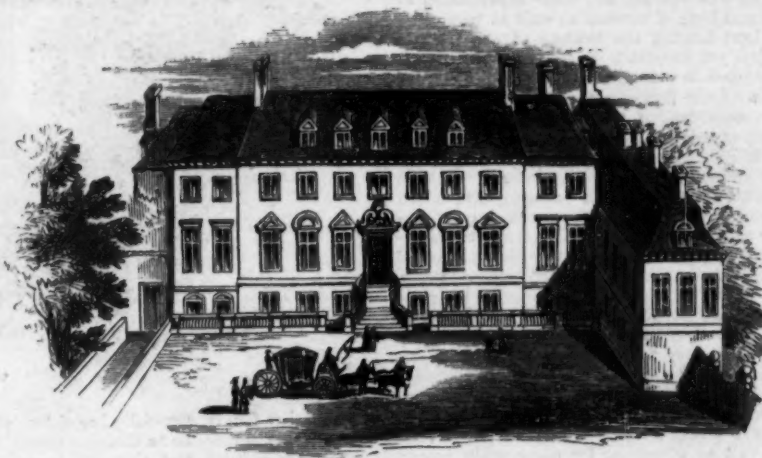
Women, blessed as was the LADY RACHEL RUSSELL, with a friend, a councillor, and a lover, in a husband,—women, so circumstanced, can, perhaps, form no idea of the perpetual misery a high-souled woman endures, upon whom the knowledge of a husband's unworthiness comes after all efforts have been made to have faith in him. To see, one by one, the feigned or imagined virtues vanish; to find that he who had wooed and wed for a purpose, at length, scorns even to assume the qualities he never cared to possess; to obtain from experience the terrible knowledge that the companion for life, in whom the hopes of the future were treasured, the husband of her choice, the father of her children—is worthless in the sight of God and man,—is a grief so full of anguish, that no wonder the weak-minded either sink into helpless slavery, and in time become 'like what they loathe,' or, forgetting the solemn obligation of the vow, (unconditional as it is) break into impotent rebellion and perish, the victims of opinions,—to alter which would be more fatal to the good order of society than their continuance, harsh as they are, and hardly as they bear upon the 'weaker vessel.'

But the right-minded, and above all the Christian, woman, should be most careful to avoid judging her own sex harshly. Silence towards an erring sister is more seemly than condemnation; and one of the most touching passages in the letters of the Lady Rachel Russell,—whose Life should be in the library of every daughter of England—is that in which she points to her own unworthiness; never implicating those whose follies and vanity led her 'to like well the esteemed diversions of the town.' The woman who is so happy as to find a wise and worthy friend in her husband, one whom it is impossible not to reverence and love, whom she may delight to honour, and whose faults are but as dust in the heavy balance of his virtues, will do well to keep steadily in view the duty of the covenant made at God's altar, rendering thanks that she cannot choose but 'love, honour, and obey' what is so worthy of easy and pleasant service. But if she does well in this matter, she will do better to show by her actions what is the duty of a good and loving wife, than by heavily railing at women less blest than herself, who, having none of her consolations, forget the duty they owe even to a bad husband, and with peevish discontent would invert God's order of things, and think they could more rightly perform man's duty than man himself. Such women ought to be especial objects of pity, for they are most unhappy. We never knew one of those who are for upsetting the Christian order of man's precedence, who was not a restless, discontented person, and even more to be pitied because more unhappy, than the meek and suffering woman, who, bearing her cross in humble imitation of Him who, when 'reviled, reviled not again,' presses onward in her thorny path of duty, looking forward to the future, while enduring

the present, and not unfrequently rewarded by winning back, even at the eleventh hour, the wandering heart. We owe much of the well-doing of society to those silent, patient, loving sisters,—wives and mothers,—who, with no pretensions to lofty intellect, but with a desire to do right, and the rich treasure of a loving nature, are the guardian angels of many homes, which, but for them would run as wildly to ruin as their masters. How frequently a timid, shrinking woman, whose nerves have been shattered by the loud voice and midnight orgies of a brutal husband, 'keeps the house together,' one can hardly tell how; by instinct rather than reason. And yet, how can those whose homes are the temples of domestic peace, where happiness disposes its richest triumphs, judge of the temptations of her who hears no music in a husband's step, and whose every spar of hope has been shipwrecked by the reckless and cruel nature of him who swore to shield her from all sorrow?

It is interesting to know what were the preparations which sanctified the name of Lady Rachel Russell, and gave to her so high and prominent a place in English history. Let

us, first, pause a moment to say, that while it has been the custom to portray the virtues of the lower and middle class females of England, so as to excite sympathy and admiration, the female aristocracy of England have had no faithful portrait-painter, either with pen or pencil of late years, to do them justice. The so-called 'fashionable' novels, have, with few exceptions, been written either by individuals of at least doubtful morality, acquainted only with the coarser features of rank, or by persons who knew nothing of its movements, except from public records; and who have fallen into the error of confounding the so-called man or woman of fashion—mere 'fashion,'—the actually vulgar notoriety hunters—with the high-bred and high-born aristocracy, whose women are as remarkable for great beauty as they are for great talent and great virtue—describing the 'man about town' as the English gentleman, and the woman with the fag-end of an old, or the gaudy freshness of a new title, who exhibits her lolling sleepiness in 'the Ring' at Hyde Park, and scorns the name and duties of an English mother—as a type of those noble and high-bred ladies, who,



SOUTHAMPTON HOUSE, BLOOMSBURY.

rallying round the court of their Royal Mistress, devote, as she does, their thoughts, their time, and their talents, to the cultivation of those very domestic duties which we are so often told belong to a class and not to our country.

Surely it is high time for some one with genius and knowledge so to picture the female aristocracy of England, as they might be pictured with truth and honesty—as exemplary wives, devoted mothers, and zealous friends; with hands open as day to melting charity, thoughtful of the dependants who surround their mansions; foremost to establish schools and support dispensaries; ever ready with the counsels that produce virtue. It is far too much the vice of our age to give notoriety to corruption in high places, and to forget the large balance of good that is to be found among the great.

Happily the example of the Lady Rachel Russell is by no means rare among the high-born women of England.

We have walked more than once up and down the north side of Bloomsbury Square, where Southampton House once stood, and where Lady Rachel and her husband resided, and felt half inclined to quarrel with this noble lady's grandson, Wriothesley, Duke of Bedford, for changing its name to Bedford House; and still more grieved that Francis, Duke of Bedford, should have caused it to be taken down; such buildings should be considered sacred; they are monuments which no hands should touch to desecrate or to injure.

We can now but contemplate the site of the dwelling, where Lord William Russell lived with one in all respects so worthy of him;*

* On Lady Russell's death, in 1723, it descended to her grandson, Wriothesley, Duke of Bedford, and received the name of Bedford House. It was pulled down by Francis, Duke of Bedford, in 1860. Our view is copied from an old print in the illustrated Pennant, now in the British Museum.

yet it is some satisfaction to know that the Duke of York, his malignant foe, and the pusillanimous enemy of all civil and religious liberty, did not achieve his wicked will that this most injured nobleman should have been executed there—at his own threshold. But it is not upon 'houses built with hands' that the memory of Lord William and Lady Rachel Russell depends; their names have imperishable renown in their country's history—watchwords they are of liberty, of truth, of uprightness, of dignity, of all and everything that can add lustre to human nature!

Lady Rachel Russell, who in every situation of life is so eminent an example of what a woman can be, and ought to be, was the child of an illustrious father—Thomas Wriothesley, the Lord Southampton, who, during the first dispute between Charles and his Parliament, kept so honestly aloof from court, that he was considered as one of the Peers most attached to the people—yet was so struck by seeing the course of justice perverted on the trial of Lord Strafford (whom, be it remembered, he had never favoured), and noting how the current set against a monarchical government, that he felt himself impelled by his desire for the peace of England to attach himself to the Royalists. The violence of one party, and the mad obstinacy of the other, rendered his efforts at a reconciliation between the King and the Parliament abortive; but when all was over, he did not desert even the remains of his royal misguided master. He was one of the four faithful servants who asked and obtained permission to pay the last sad duty to his master's remains, divested of all ordinary ceremonial. Lord Southampton had married before these troubles a Huguenot lady, Rachel de Ruigny, who soon died, leaving two infant daughters, of whom Lady Rachel was the youngest. There is to be found in Lady Rachel's character the exalted

and enduring piety which so eminently belonged to the Huguenots of those days; blended with the tolerant spirit of universal charity which distinguished her father. It seems also to us that though the crude imperfect style of her early letters, proves that her mere education, so called, was not strictly attended to, yet, during her father's retirement at Tichfield, in Hampshire,* her mind and heart were both strengthened and refreshed. Nothing does this so effectually with women as early intercourse with high-minded and right-thinking men; the piety and purity, the unflinching integrity of the father, were unconsciously imbibed by the child—healthful and invigorating to her soul as was the fresh country air to her constitution.

She was betrothed, according to the custom of the times, in childhood, to Lord Vaughan, whom she married, but soon became a widow; and then, richly dowered, young and lovely, she chose wisely, in choosing from among her suitors, a younger brother of the right noble house of Russell. During their lives these two were seldom separated; and when we first turned over all that is published of her few letters to her husband, we were sensibly struck by their *homesteadness*; their appreciation of happiness born of rational as well as passionate affection; bearing the fruitage of cheerfulness and joy, yet prepared—as people seldom are—alike to bask in the sunshine, or meet the storms, of life. Lady Rachel's tender and almost prophetic exhortations both to her husband and herself, to merit the continuance of God's goodness, as much as we can be said to merit anything, assure us how perfectly she understood the great principle of the *balance of life*, which is exemplified as much in the peasant's cottage as in the prince's palace; while his entire and absolute confidence in her character was only equalled by his affection and attachment to her society. Thus were they united in the holiest and highest sense of the word; united in principle, in intellect, in views, and in all noble dispositions; pursuing, according to the different means appropriate to their sex and situation, one common end—sustaining and strengthening each other; no harshness, no tyranny, no depreciation on the one hand, no affectation, no small arts, no deceit or struggling for unwomanly power, on the other—each finding a candid and a brave judge in the understanding, and a warm

diffuse no warmth out of their own narrow focus; while others again appear endowed with an almost boundless capacity for every virtuous affection, which contracts undiminished to all

the minute duties of social life, and expands unexhausted to all the great interests of humanity. Such was the heart, the large, full heart of Lady Rachel Russell, in which her husband, her three



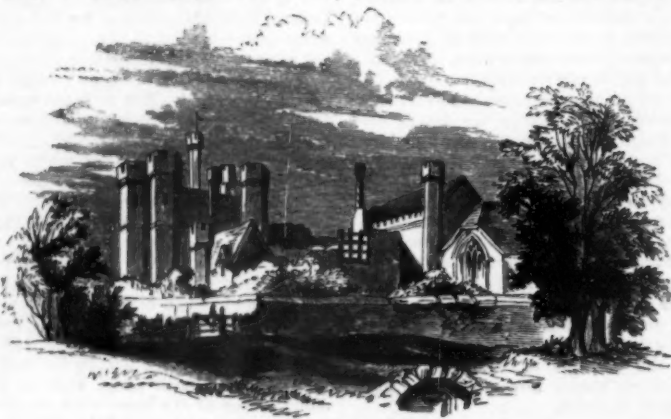
THE RYE HOUSE.

children, her family, especially her sister (whom she so exquisitely terms 'a delicious friend'), her friends, her country, and, above all, her religion, all found space.

How delightful it is to read the manner in

pation in them. Above all others, she was impressed with the most perfect trust in the goodness of God, bringing her faith into daily exercise—her sweet faith; for surely it sweetened all her cups of bitterness from first to last.

The one thing generally known and universally appreciated is Lady Rachel's conduct on her husband's trial, for a pretended connection with the Rye House Plot.* Of the events which preceded and followed this most disgusting mockery of justice, she herself has left no record. Her confidence in her husband's purity of intention and action, of course, could not be shaken; and her mind, instead of being overwhelmed, expanded into more than human majesty. The dastardly policy of the court would have rejoiced if Lord Russell had fled; it would have been a relief from the degradation of his death. They could have vilified his character with show of reason, and this would have led to the more easily disposing of others, whose greater activity, as well as fewer scruples, made them, in fact, more dangerous enemies. It is on record that Lady Rachel was even sent to, to consult with Lord William's friends, whether or not he should 'withdraw himself.' But no: she loved his honour better than his life—loved that which *must* live, better than that which *must* die. No fears for the safety of her life of lives led



RUINS OF TICHFIELD HOUSE.

and devoted advocate in the heart, of a dear companion.

It has been justly remarked, that there is as great a variety in the powers and compass of human hearts as of human intellects. Some are found hardly equal to the modified selfishness which produces attachment to their most immediate connections; some have naturally strong feelings concentrated on a few objects, but which

which she requites the 'tender kindness' of her husband; how her letters are filled with words of love and most delicate fondness! Yet with all a woman's care for the small domestic things, of a right woman's carefulness, are ever to be seen the brave energy and thoughtfulness of her nature—the indelible marks of an animated interest in her lord's pursuits, a mind open to all great public objects. Dear as was his society to her, there was no pitiful, vexatious whining after it, when his duties called him away, but every effort was used to strengthen him in his strength. Her account of the debate in the House of Commons on the king's message, in April, 1667, is clear and well given—a proof of the improvement of her style; wherein are to be found passages intimating her minute acquaintance with political affairs, and with Lord Russell's partici-

* Tichfield House, Hampshire, was originally an old monastic foundation given by Henry VIII. to Lord Writchesley, who built the mansion. At this house Charles I. was concealed after his flight from Hampton Court in 1647. It was then one of the seats of the Earls of Southampton, where his mother lived with her family: here Charles was met by Colonel Hammond, who was fetched by Sir John Berkeley and Ashburnham, and from thence set out for the Isle of Wight. The view was taken in 1781, when great part of the mansion had decayed or been pulled down.

* This conspiracy, which appears to have originated among some disaffected London tradesmen, was to have been carried out at the house of one of them, Rumbold a maltster, who was to lodge the conspirators in his house called 'The Rye,' near Hoddenden, in Hertfordshire. The Rye House is an old brick building situated in a picturesque spot on the river Lea, and has upon its exterior some ornamental features, which show it to have been once a building of some importance. All that now remains is but a fragment of the original building, and the interior has been so entirely altered to suit it to the exigencies of the parish workhouse, as to have no feature of interest remaining. It was afterwards an inn and fishing-house. The foundations are everywhere insecure, and the house is rapidly crumbling away. It cannot be expected to last many years longer. As a memento of one of the most interesting events in our history, it is well worthy of a visit before its fall. The names of Russell and Sidney for ever make it famous, and their judicial murders give a thrilling solemnity to its name.

this heroic woman to counsel what she did not consider would be consonant with her husband's innocence and honour. History, blushing at the perversion of justice, details what followed. During the fortnight—the bare fortnight which elapsed between Lord Russell's commitment to the Tower and this base mockery of jury-trial—Lady Rachel was unceasingly occupied in procuring information as to what was likely to be urged against him, and in adopting every means of precaution. She found it difficult to believe with her lord, that, once within the poisoned coil of his enemies, his doom was fixed. A thrill of anguish ran through the court when, in reply to the Chief Justice's intimation that Lord William might employ any of his servants to assist in writing anything he pleased, he simply said, 'My wife is here to do it.' And she, pure, holy, and strengthened for such a task by the direct power and grace of God, that 'sweet saint' arose from her lord's side, and seated herself with most wonderful calmness and self-possession, to take notes of the proceedings that were to issue in his life or death. No heroism ever surpassed this. How many there present must have recalled her father's services, her husband's unsuspected patriotism, the excellence of their lives, their domestic happiness. It shook the hearts of their bitter persecutors, for even the 'atrocious judge' assumed a milder tone, and said, 'If my lady will give herself the trouble.' How she could have supported herself—how she could have controlled her feelings—during the feeble and most iniquitous mass of compounded nothings that were urged against her noble lord, especially by the pitiful Lord Howard, we know not. She had also to bear up against the news of the suicide, in the Tower, of Lord Essex—her relation and friend. She heard this in the midst of the trial, tolling through the court like a death-knell, yet did she give no voice to the torture of her heart, nor distract her husband's attention by a single murmur. Day and night did she labour, after his condemnation, for a mitigation of his sentence; but the unforgiving James gaped for blood; the facile Charles laughed at mercy; the venial Duchess of Portsmouth feared to risk her power over the king, even for the mighty bribe which Lord William's father, Lord Bedford offered her; every plan was tried, save a desertion from those high principles which formed Lord William's sole crime in the eyes of his relentless enemy, the Duke of York. Now mark how she strengthened her husband's noble nature. While offering to accompany him into exile, never did she propose that he should purchase his life by a base compliance, or the abjuration of those glorious truths for which he endured persecution. How deeply he felt this, is proved by his mention of her in his last interviews with Burnet, who tells us that Lord Russell expressed, even in his last hours, 'great joy' in her magnanimity. 'At eleven o'clock on Friday night,' he says, 'they parted; he kissed her four or five times, and she kept her sorrow so within herself, that she gave him no disturbance at their parting.' There was, he said, 'a signal providence of God in giving him such a wife, where there was birth, fortune, great understanding, great religion, and a great kindness to him. But her carriage in this extremity went beyond all; and it was a great comfort to him that he left his children in such hands.' And truly can we believe it. Well might he trust her upon whom in this world he should look no more; safely might he confide to her those dear pledges of unsurpassed love, who to the last moment, by a continuation of woman's sacrifice—a sacrifice of self-indulgence—a suppression of every selfish feeling—which nothing but the deepest tenderness could dictate to the most exalted mind—parted from his last embrace—looked her last look upon the honoured, the beloved, of her true heart, without permitting a single sob of anguish to disturb his serene composure. Away she went to the home which had known him for fourteen years, but should know him no more. Away—away—to count the fleeting minutes that were to elapse before his children were fatherless and his wife a widow.

Her beloved sister, that 'delicious friend,' was dead; her infant children were incapable of

thought or consolation—her half-sister, Lady Northumberland, was abroad—her cousin, Lady Shaftsbury, could only offer 'pity and prayers'—her father-in-law!—they could but gaze upon each other. In those cruel moments she was left 'alone with God'; this holy companionship enabled her to support her great agony, and feel, what many years after she avowed, that there was something so glorious in the object of her greatest sorrow, that in some degree prevented her from being overwhelmed.

She did not even for a moment, when all was over, sit down with sorrow, but roused by a knowledge of her duties to the dead, as well as the living, defended the memory of her husband, when his unsatiated enemies endeavoured to deny the authenticity of the paper he had delivered to the sheriffs on the scaffold—this, and the summoning of Tillotson and Burnet before the king and the Duke of York, who were taxed as the advisers of the declaration, drew forth Lady Rachel's memorable letter to Charles—a brave letter it was, the fearless expression of duty and innocence resolved to repel falsehood and assert truth. We may wonder how the Duke of York felt when it was read; as for the vacillating Charles, he gave immediate permission that the mourning escutcheon for

the murder he had been pleased to sanction should be placed over Lord Russell's house, and sent a kind word to Lady Russell, intimating that he did not mean to profit by the forfeiture of Lord William's personal property—poor fluttering shred of royal frippery! Is not this a great glory to woman? Is not this her genuine power, the power of superior virtue? Is not this her great, her mighty strength, the strength born of a purified nature? What woman's influence could have holier exercise? Just consider the power she (long since dust and ashes) holds at this moment over every well-regulated female mind. Her name is as a talisman—the watchword of truth, and virtue, and vigilance—of domestic love, and lofty heroism. In her the moral power is most perfectly exemplified. She was not beautiful, nor 'witty' (for that her husband blessed God), nor learned. Now-a-days she would hardly have been called educated. And yet, surely, we behold a PERFECT WOMAN. Would any wish more love, more gentleness, more truth, more trust, more virtue, more heroism, more religion—and all without assumption or pretence. Does not this show that, however ornamented may be the structure, there can be no true glory for woman unless there be a righteous foundation? One of



CHERTON.

her friends laments her 'mighty grief'; how it has wasted her body, though she struggle with it 'ever so hardly.' Bishop Burnet congratulates her on having resolved to employ so much of her time in the education of her children, that they should need no other governess. It irks us to hear the excuses mothers make to rid themselves of their maternal duties, leaving their children to hired teachers and low-bred menials, gadding abroad after new friends, new pleasures, and new whims—their children will not bless them in their graves. How different was this from Lady Rachel, training her two daughters, from whom she was never separated; and strengthening her own mind, that she might strengthen that of her son. We remember one passage where she says—'I am very solicitous, I confess, to do my duty in such a manner to the children of one I owe as much as can be due to man, that if my son lives he may not justly say hereafter, that if he had a mother less ignorant or less negligent, he had not then been to seek for what, perhaps, he may then have a mind to have.'

Her son's education was a matter of deep interest to her; and the skill with which she parried Lord Bedford (his grandfather's) cares, lest she should put him to 'learn in earnest' at too early an age, is, as every thing else, a proof of how her judgment regulated her affections. Her eldest daughter's marriage with Lord Cavendish drew her at last from her retirement, and her interest in all the world's doings was kept painfully alive by the trial of the seven Bishops, and the stirring events of the times. Time passed on, she received the assurance of profound respect from the Prince and Princess of

Orange, and at last, when the Revolution settled into a new Monarchy, its first act was the reversal of Lord Russell's attainder; his execution being termed a 'murder' by a vote of the House of Commons! She lived to see it! A less firm and comprehensive mind than her's might have been elated at the extraordinary respect paid to her, not only by the court, but by the intellect of the country. Dr. Fitzwilliam referred to her his conscientious resignation of preferment under the new government. Tillotson applied for her sanction to his acceptance of the dignity offered him by King William; and even the stout, sturdy, man-woman, Sarah, Duchess of Marlborough, would not dare an important step without consulting with 'the Lady Russell, of Southampton House.' Lady Rachel's energy and influence were constantly exercised for the good of others. She never suffered her repeated trials to interfere with her friendly duties, nor did her feelings become blunted either by age or sorrow. Immediately after the death of her half-sister, Lady Montagu, and her nephew, Lord Gainsborough, she makes this touching observation in one of her letters:—'Every new stroke to a wearied and battered carcass makes me struggle the harder; and though I lost with my best friend all the delights of living, yet I find I did not lose a quick sense of new grief.'

The honours we are justly proud of, the dress and ornaments of virtue, were showered upon the two noble houses she best loved; Devonshire and Bedford were elevated to dukedoms, and most worthy mention was made of Lord William Russell in the royal letters patent. Lady Rachel's dread of blindness, with which she had

struggled for years, had been removed; 'she had seen the government which had oppressed, proscribed; the power which she had found implacable, fallen in the dust; the religion, whose political predominance she dreaded, in circumstances to require that toleration it had been unwilling to allow; the man whose vindictive spirit had inflicted the greatest misfortune of her life, himself an exile, after having, with characteristic meanness, implored the assistance of him whom he had persecuted—the assistance of the father of the man he had murdered. She had seen the triumph of those principles for which her beloved Lord had suffered, the blessed effects produced by a steady adherence to them, and his name for ever coupled with the honour and freedom of his country.' Tried both by adversity and prosperity she remained unchanged. And so, she became old in years; yet her heart was green within her, and she slumbered not, but actively and enduringly busied herself about her orphan grandchildren, enjoying in the depths of her chastened spirit the respect and honour due to the experience and the wisdom of length of days. No trace of the prejudices, peculiarities, or selfishness of age lingered around her. She scrutinised none so severely as herself; and her personal inquisitions were directed not to the forms, but to the feelings of Christian piety—to the Christianity which, to quote her own 'delicious' words, could not be distinguished by 'outward fashions, or by the professing a body of notions differing from others in the world, but by the renewing of our minds, by peaceableness, charity, and heavenly love.'

A halo of glory encircles her name: every spot where she resided is to us consecrated. We have filled a large space with poor words concerning one, of whom it seems to us we have said nothing. Lady Rachel Russell died on October the 5th, 1723, at Southampton House, her age being 86 years; and she was buried at Chenies, in Buckinghamshire,* with her most dear lord.

Chenies, the once happy home and the last resting-place of Lady Rachael Russell and her martyred Lord, is situated in a secluded corner of Buckinghamshire; the little village is environed by trees, and the quiet dells and waving corn-fields give a favourable picture of the fertile spots of our country. The old mansion is nearly deserted; a greater part is used as a stable, and pigeons find a home in the upper stories. It is now inhabited by farmers, and used as the farmhouse. Yet externally it retains the features of its original beauties. To some of the gables are still appended the carved corbels, which speak of the elaboration and beauty of the old house in its palmy days. The ivy-covered turrets and gables, and the lofty firs, complete a picture of much interest—even apart from the glorious history with which it is associated.

The church is immediately beside the house.

* Iselhamptead, or Iselhamptead-Chenies, is on the borders of the county. 'It is now,' says Lysons, 'generally called Chenies, its original name is almost lost, having been exchanged for that, which was first given to distinguish it from the neighbouring village of Iselhamptead-Latimers, this place having been for many years the manor and seat of the ancient family of Cheyne.' It was, originally, a royal palace, and was given by Edward III. to Thomas Cheyne, the first of the family who settled in this county, and who was his shield-bearer. It ultimately descended, by marriage, into the family of the Russells in 1560. Lord Russell, upon coming into possession of the estate, rebuilt the greater part of the manor house, and made it his principal seat. 'The old house of Cheynes is so translated,' says Leland, 'by my Lord Russell, that hath his house in right of his wife, that little or nothing of it remaineth untranslated, and a great deal of the house is even newly set up, and made of bricks and timber.' Queen Elizabeth was entertained here by Francis, Earl of Bedford, in 1570. When the Bedfords fixed their principal residence at Woburn they deserted this house, which was converted into a farmhouse.

In the parish church are some memorials of the Cheynes, and in the adjoining chapel, built by the heiress of the Sapootes, by whom the estate was conveyed to the Bedford family, Anne, Countess of Bedford,—is the monument for herself and her husband, John, first Earl of Bedford. There are also monuments of Francis, Earl of Bedford, who died in 1585, and his Countess; Anne, Countess of Warwick, their daughter, and Lady Francis Bouchier, their grand-daughter; Francis, Earl of Bedford, who died 1641, and of his Countess; that of the first Duke of Bedford, and a medallion of William, Lord Russell, who was buried here August 2nd, 1683, as well as some modern monuments to others of the family.

It is a work of the sixteenth century, and the principal part is the large Mausoleum and Chapel, built by the first Countess for the Bedford family. Within the church is much to

interest; the roof is of open timber-work, and very ornamental; there are a beautifully carved pulpit, and an early circular Norman font. In front of the communion-table are some interest-



CHENIES CHURCH.

ing brasses of the Cheyne family, the original possessors of the estate. In the chapel adjoining are many magnificent tombs to the members of

the Russell family. The principal one is shown in our engraving, and may be considered as an historical memento of the principal members of



THE BEDFORD MAUSOLEUM.

the family. In the centre are full-length figures of the first Duke and Duchess, leaning upon a column, supporting the ducal coronet, in attitudes of reflective sorrow. Above them is a medallion of Lord William Russell, the victim of Charles II.; at the sides are similar medallions of six other members, male and female, of the family, whose names are inscribed around each head; above, cherubims are seen supporting the arms and crest of the house. This tomb is sumptuously executed in coloured marbles. Immediately in front is the grated entrance to

the burial vault, where nearly sixty of the family lie. The Lady Rachel Russell has—strange and sad to say—no memento in this chapel; her monument is the History of her country.

And behold what lustre the exercise of 'DUTIES' bestows upon a WOMAN! The celebrity of her character has been purchased by the 'sacrifice of no feminine virtue, and her principles, conduct, and sentiments, equally well adapted to every condition of her sex, will in all be found the surest guides to peace, honour, and happiness.'

ON TRANSITIONS OF STYLE.

BY W. HARRY ROGERS.

THE present century is one of such determined action and research, that there are very few fields in Art or Science which it has left untrodden. There are few mechanical processes, known to our ancestors and afterwards forgotten, which have not now been restored, and even improved; few materials, used by the ancients, which have not recently been supplanted by others, evincing more valuable qualities or greater facilities for their usefulness. But in nothing of late years has a more ardent spirit of investigation been shown than in the study of ancient architecture and manufacture; the latter, in its various branches, has furnished models for many of our best productions, and the former has been carefully classified and arranged into styles and divisions of styles for the better guidance of the modern imitator in avoiding incongruity of design.

The term "style," as applied to the arts, signifies any peculiar conventional treatment of design and execution. Thus it is evident that a pure style should, like the Grecian, the Norman, the Gothic, be possessed of sufficient individuality to render it at once distinguishable to the general observer, while it remains the province of the more initiated to classify and arrange, and by dividing each style into various sections, to secure harmony in the erection of modern,* and historical accuracy in the examination of ancient, structures. The appearance of certain minor details and the introduction of slight varieties in form or idea are enough to form a class, but not to constitute a distinct style. Upon one or other ground, most of the styles of Art have in this way been subdivided; as for instance the Gothic or pointed, which in British nomenclature comprises "Early English, Decorated, and Perpendicular," while these again spread into more minute ramifications. In looking back at the remains of mediæval art which have been handed down to us, it invariably appears, that while the great styles—the *genera*—succeeded each other by violent shocks, the divisions or *species* of those styles were gentle and gradual, coming on by almost imperceptible progressions. It was impossible that it should have been otherwise. Upon the adoption of a style, which adoption then influenced every class of art and manufacture, certain treatments, the result of a multitude of differently formed minds working in concert, were popularised by the judgment or fashion of the day, and these again were discarded when more favourite novelties developed themselves. But positive changes of style were considerations of higher magnitude, and more universal importance. They originated in powerful convulsive movements on the phase of society. Such changes were (as regards England in the middle ages) the introduction of the pointed arch in the twelfth century, and its desuetude in the sixteenth. The first of these epochs was marked by the extraordinary passion for crusades evinced by all classes of men. The communication thus brought about between Europe and the East, as well as the contact into which the sovereigns of our own country were brought so frequently with foreign courts, were productive of the best results to Art. The monastic treasures of Europe were now thrown open to receive gems of Saracenic industry; the works of the goldsmith were covered with imitations of Eastern filigree; Arabic inscriptions were unconsciously applied as the ornamental borderings to miniatures and enamels; churches were built as representatives of the Holy Sepulchre at Jerusalem; while every branch of architecture bore symptoms of the all-pervading spirit of the times—spires, pinnacles and arcades, rising in elegant lightness, where before stood only the massive tower and the sullen Norman arch. And so the new style (the "*novus modus ædificandi*" of William of Malmesbury) made its way with wonderful rapidity, for it must be

* This is not the place to discuss the benefits or disadvantages which would result from an abandonment of all the influence of "styles" in modern productions. The question, for each side of which there are warm partisans, may hereafter be entertained by the *Art-Journal*.

remembered how short a period elapsed between the first application of the pointed arch in England, and the completion of the plan for Salisbury Cathedral. There was, nevertheless, a period of transition, however limited, from the Norman to the early English, nor are examples wanting that exhibit a strange medley of the two styles; but these rather evince a restlessness, an uncertainty of design, a desire to discard familiar principles, and a longing after novelty, than an attempt to adapt to the style of composition previously in vogue, some hints derived from the experience of foreign schools. Thus no imaginative architect can be entirely satisfied with the existing productions of this transition



period. Yet to what excellent advantage might have been turned a union of the pointed arch with the sublime and substantial details of its predecessor, realising a magnificence of effect, of which old Shoreham Church furnishes some foretaste! and under the present rage for novelty, why may not even yet the combination suggested be employed in some of the numerous



churches which are springing up in every quarter of England, and also in the ecclesiastical accessories which are now being manufactured on so extensive a scale!

The second great general transition was that which accompanied the dawn of intellectual day at the close of the fourteenth century, when active and earnest men were co-operating through-



out Europe to dispel the prejudices of centuries, and paving the way for the various startling events which resulted in this country in the establishment of the Reformation, and with it in the abandonment of Gothic Art, and Gothic associations. The movement with reference to

Art, was greatly aided by our increased communication with foreign courts, and our employment of foreigners, both as artists and as workmen under Henry VIII. Before the Italian style thus introduced had flung aside all its Gothic trammels, the exquisite carved woodwork of King's College Chapel, Cambridge, and the stone wall decorations of Bishop Alcock's Chapel in Ely Cathedral, were executed, and remain evidence of the splendour which a harmonious arrangement of the Gothic and Italian styles cannot fail to produce. It is the object of the present observations to call the attention of



designers and manufacturers to this period of transition, of which it is believed far more might be made than was ever attempted during the sixteenth century.

With the same view the accompanying designs have been prepared. They are all for circular compartments of carving or ceiling decoration, or for the small circular panes of stained glass



which would be appropriated for staircases in a building of the style under consideration. For many other purposes in manufacture they might prove applicable. The peculiarity in their composition consists in the fact that they are all directly or indirectly based upon forms which are frequent in Gothic panelling, so far, at least, as general outline is concerned. For



"cusps" foliations and scrolls are substituted, and stems occupy those positions in which originally hollow mouldings would have been introduced. With the assistance of the study of mediæval tracery, both English and Continental, it is astonishing how endless a variety of orna-

ment for circular compartments, treated in the Italian style, might soon be realised. But the capabilities of the mixed style proposed are far from resting here. In the works of the goldsmith and silversmith, the sculptor, the wood-carver, the enameller, the decorator, and, perhaps, above all, of the brass-founder, it might be made eminently available for a thousand different purposes, and possibly a greater originality of effect might thus be gained than would be practicable in the adoption of any of the pure styles. It will be readily seen that such a combination of



Gothic and Italian as has been employed in a large portion of the church of St. Eustace at Paris, is far from being that which is here intended; for in that remarkably curious specimen, Gothic forms and principles have in almost every instance been strictly adhered to, with simply the insertion of Italian enrichments in a discordant manner, and the Italianisation of the



mouldings chiefly by placing "beads" or "half beads" to supersede "hollows."

It may here be noticed that, in general, transitional styles were so ephemeral, that their capabilities were not sufficiently studied or appreciated at the time, while modern neglect of them arises partly from a feeling among architects, that from their hybrid nature, they must neces-



sarily be unworthy of imitation, and partly from the rarity of good specimens to be used as models, but the writer of the present short paper will feel pleased if, in calling attention to the subject, he should be the means of the re-creation of any one beauty in Art, or if the accompanying illustrations should prove of utility or suggestiveness to the British manufacturer.

CLERGET AND HIS DESIGNS.

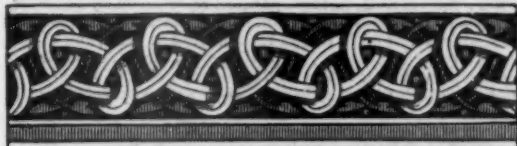
IN accordance with a promise given in our Report of the Exposition of Arts and Manufactures in the French Capital, it becomes our duty to introduce to the English public some specimens of the admirable creations of M. CHARLES ERNEST CLERGET; an ornamental designer of the highest powers of invention and performance, but upon whom the pressure of the times in France has weighed with more than ordinary severity. The gentleman, of whose works we have now to treat, has a most versatile pencil, and in every species of design to which he directs his attention, he displays a thorough knowledge of style and an admirable feeling for harmony of arrangement, with reference to both form and colour. He has composed patterns for carpets, he has repeated by the *burin* some of the choicest bijoux of Virgilius Solis, the Brosamers, the Hoppers, and Daniel Marot, &c.; he has designed many of the most graceful little arabesque vignettes in the style of the sixteenth century, used in Parisian typography, and he has made many copies from the decorations of oriental MSS., for the use of the students in the manufactory at Sèvres. It is in the latter style, especially the Persian mode of rendering it, that M. Clerget displays his extraordinary facilities to greatest advantage. The enthusiastic study he has devoted to the treasures of Eastern Art, preserved in public and private libraries, has taught him the graceful combinations of colour and the perfect adaptations of vegetable forms, for which they are so justly remarkable. He has drunk deeply of this well-spring of invention, and, as a result, has perhaps produced original transcripts of their excellencies which have never been excelled, if equalled, by European pencil. We desire to do ample justice to these accomplishments, and, to bear out our remarks to our readers to present them with a selected series of M. Clerget's sketches, partly taken from the Paris "Exposition" and partly from the Artist's private portfolio. These should have earlier made their appearance in the *Art-Journal*, but it was impossible that engravings so complicated and elaborate could be prepared in time to accompany the illustrations of the French National Exposition, and we have, therefore, preferred that they should form a separate subject, in the full conviction that the public will consider they eminently merit the place we have awarded them. By such introductions to the English reader, and more especially the English manufacturer, we advance the cause of Art; whatever difference there may be as to the policy of buying in the cheapest markets, there can be no second opinion as to the wisdom of learning in the best schools.

M. Clerget's life has been a chequered and eventful one, and it appears that under no circumstances has he attained a position due to his extraordinary abilities. Born in 1812, he at a very early age evinced an earnest longing for the Arts, and at six years old looked forward to a pursuit which he has never forsaken. At a subsequent period he devoted his time to making studies from architectural books and subjects in his father's possession. He was next apprenticed to various jewellers, as were, indeed, most of the celebrated ornamentalists of the "Renaissance," and it certainly appears that this department of the Arts has always been a most productive one in the development of artistic genius. We next find him the beloved pupil of M. Auguste Legrand, the last of the engravers *au pointille*, under whom he zealously studied geometry and the sciences most intimately connected with it. It was here that he first secured the friendship of the celebrated Brongniart, who took much pains, unsuccessfully, to obtain for him a permanency in the "Jardin du Roi," and afterwards introduced him to the atelier of M. Chenavard, to whose style of design he partly adhered, excepting in the important particular that he never found himself able to master the human figure. His compositions were confined to geometrical decorations, and so natural to him was the beautiful in balance and in quantity, that when for the first time he saw the illuminations of an Oriental MS. they appeared to him as something that he had known all his life. But he was so deeply struck with their treatment, that at every opportunity he made fac-similes from the best of them, and gradually acquired the power of distinguishing the various characteristics of the Eastern schools. Under the patronage of the amiable and gifted Princess Mary of France, M. Defforence in 1835 published a series of ornaments after the old designs, in which M. Clerget's name for the first time was placed before the public. The artist then engaged with a publisher, M. E. Leconte, for the dissemination, not of copied engravings, but of original designs. Some only however of the plates

were executed, and three of them were exhibited at the recent Exposition. In 1838 M. Clerget was entrusted by the administration of the "Imprimerie Royale" with the task of making designs for the "Bhagavata Purana." The failure of many praiseworthy undertakings next drove him to seek employment of manufacturers of carpets, textile fabrics, &c. Our artist's signal misfortunes date from the year 1840, when a project which concluded abortively for him forced him to part with his fine collections of engravings of books, of medals, and of natural history. In the following year, and almost in desperation, he availed himself of an opening in the office of the "Revue générale de l'Architecture et des Travaux publics," where he continued for three years, expending only his leisure in his favourite pursuit, and studying at home the laws of harmony in form and colour, according to the system of M. Chevreul. He also made a collection, in the prospect of doing something still greater, of about one hundred copies of fine ancient typography, the chief of which necessity compelled him to sacrifice before he could realise the object of his labours. At the expiration of his clerkship of three years, a more congenial pursuit presented itself, when he was called on by M. Ovide Reynard to co-operate in collecting and engraving specimens of all the old masters of ornamental design from the invention of engraving to the eighteenth century. The unhappy death of M. Reynard however in 1846 put a period to the progress of the work. Clerget was at the lowest ebb of despondency when the unexpected benevolence of a fellow-artist on whom fortune had bestowed more lasting smiles, once more raised his hopes of being able to publish to the world the fruits of his pencil. His generous friend M. Vialon (an engraver on zinc for the frontispieces of music) offered to advance him money for immediate use, to supply him with thirty-five francs per week and to defray all expenses that might be necessary to assist Clerget in preparing a set of engraved plates to be published in his name at the commencement of a work on original geometrical design—and this moreover without requiring any interest for his kindness. Our artist worked vigorously night and day at the new scheme, and among the designs he made under these circumstances may be mentioned the exquisite arabesque *rosace* of which the centre portion is engraved in the following page.—The entire plate contains forty-three varieties of pattern, all beautiful, all harmonious. But so little were Clerget's designs appreciated, that with the result of the part he completed, he was scarcely more than able to repay M. Vialon the 680 francs he had already advanced. The continuation of the work was a failure. M. Clerget now determined to abandon the Arts of drawing and engraving altogether, and he attached himself to a society then established for simplifying the use and study of music, hoping that the ground which had proved sterile for the culture of one Art, might yield a full harvest from another.

But now the Revolution came, and with it all its sad disasters. To Clerget everything was lost, and after having narrowly escaped murder from the populace during the performance of the functions of "greffier," which had been imposed on him at the National works, he returned home a penniless man, and he has since struggled between misery and desperation to get together as a last resource the engravings and drawings suitable for the Exposition. Let us hope that the verdict of the French jury on M. Clerget's claims may assist in placing him in the position he ought to occupy among the artists of France.* We have thus given a short sketch of the man who has projected and planned the publication of five important works on Decorative Art, who has decorated one of the great French Theatres, who has engraved 300 plates and executed designs for three National establishments, the "Imprimerie Royale" and the manufactures of Sèvres and Gobelins, and who has nevertheless been kept by adverse circumstances in a state of more than poverty, and is now only gaining a precarious livelihood by making drawings for a manufacturer of embroidery. We earnestly trust that such a state of things will not continue. What is to be said of public taste and public feeling, when a man of high artistic and intellectual attainments, and of energy not unequal to his profession, is starving unnoticed and unemployed? There are hundreds to whom his service might be eminently useful, and we think there are few manufacturers of carpets who would not reap a benefit from securing Clerget's co-operation.

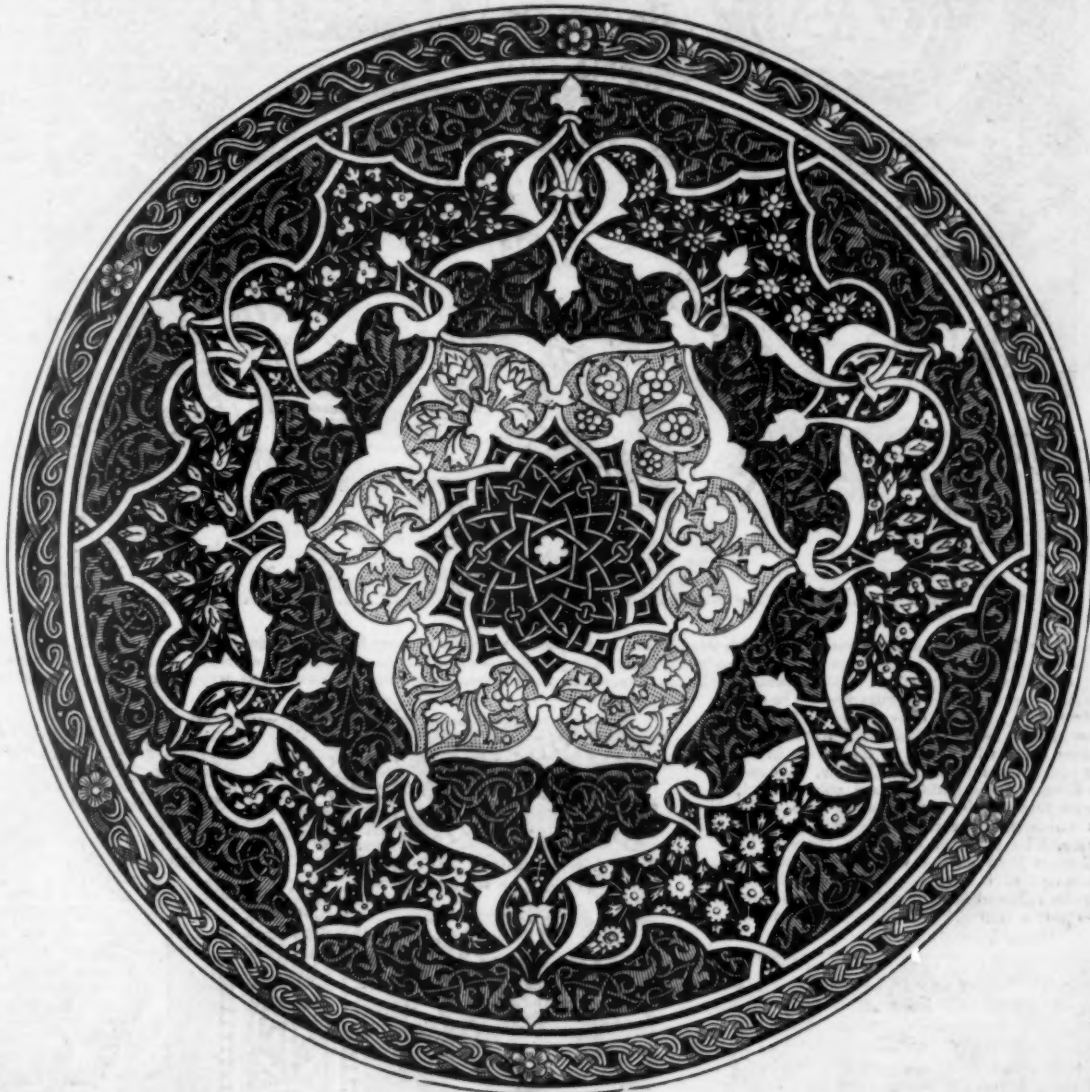
* Since this article was in type we have learned with much pleasure that M. Clerget has received a silver medal from the jury of the Exposition. Several of M. Clerget's works may at the present moment be seen at the Exposition of French manufactured articles, at George Street, Hanover Square.



The seven engravings, from drawings by Clerget, which we have gladly introduced into our pages this month, are, first, two small friezes in the moresque style, of exquisite beauty and originality; their usefulness for application to a



hundred different purposes will at once strike the eye of a manufacturer. The next subject is the centre portion of a magnificent design for a salver in the same style. We deeply regret that the subject, as it was forwarded to us, was so large as to preclude the possibility of our giving it entire, the more so as we feel

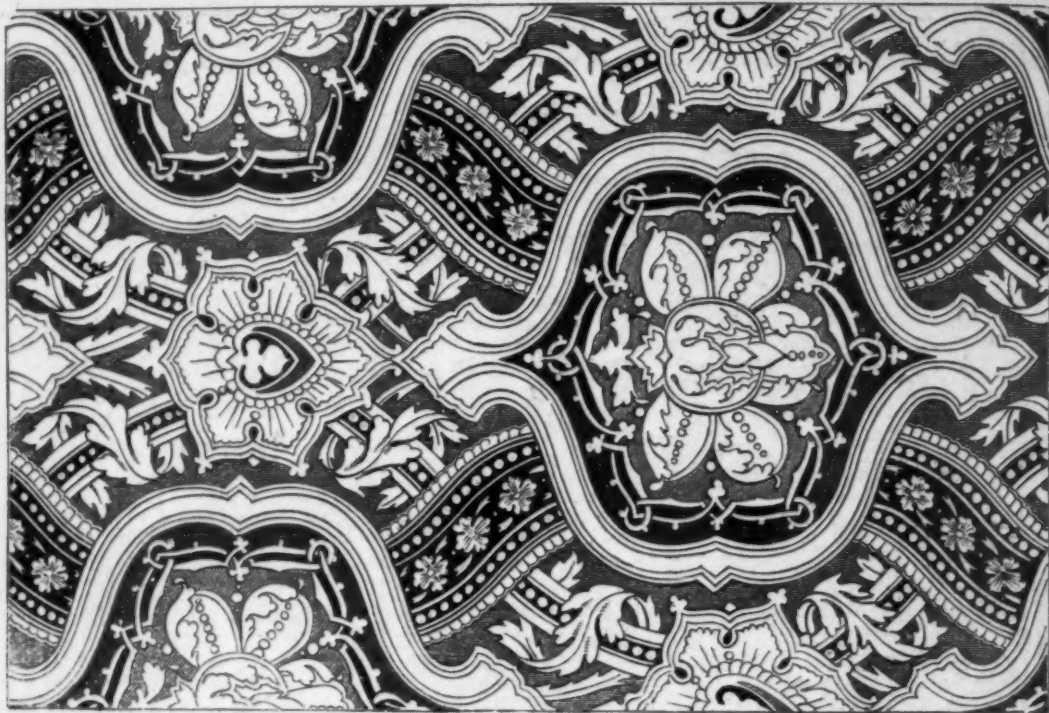


that the design loses much of its vigour and harmony by being deprived of the rim, or border. In this composition, to which, in the early part of the article, we have already alluded, all the minutiae are so diversified that it exhibits forty-three different designs; all are, however, so happily blended and balanced



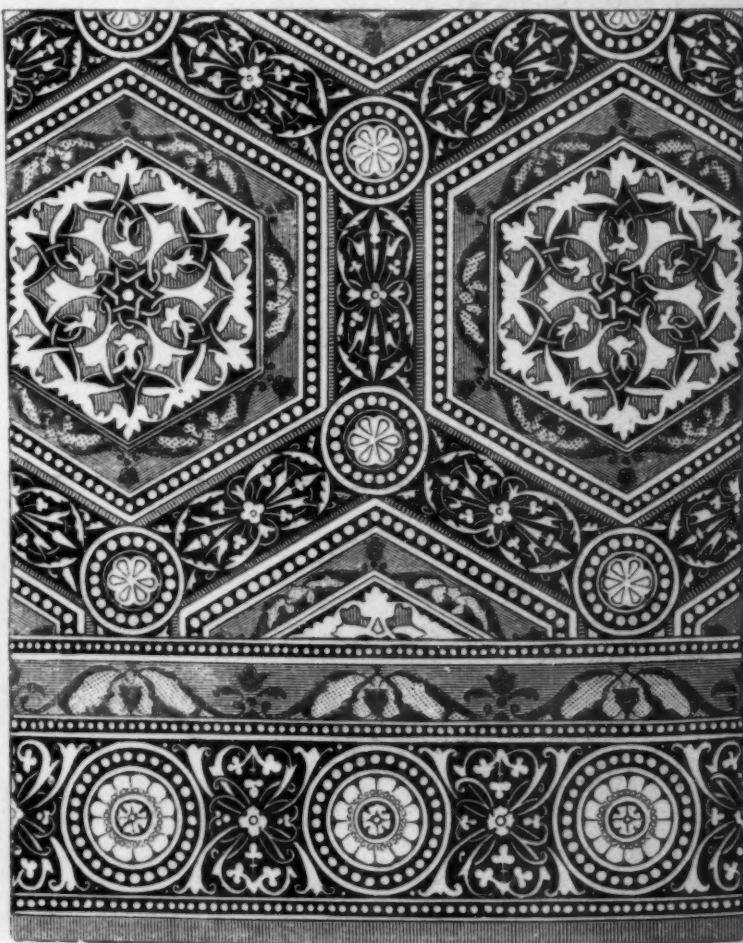
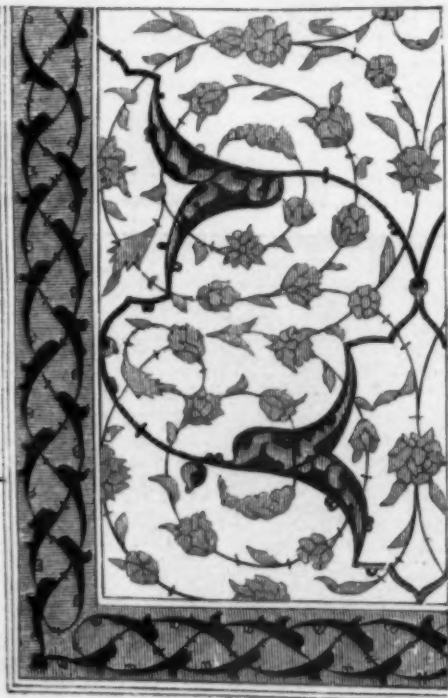
that a cursory observer seldom notices the numerous varieties. Beneath this salver is an oblong square compartment, which we have selected partly from the many suggestions it offers to the decorative artist and the manufacturer, and partly in order to show the great source from which M. Clerget has derived his facility of invention; it is taken from one of that gentleman's drawings after an oriental illuminated page in the Bibliothèque

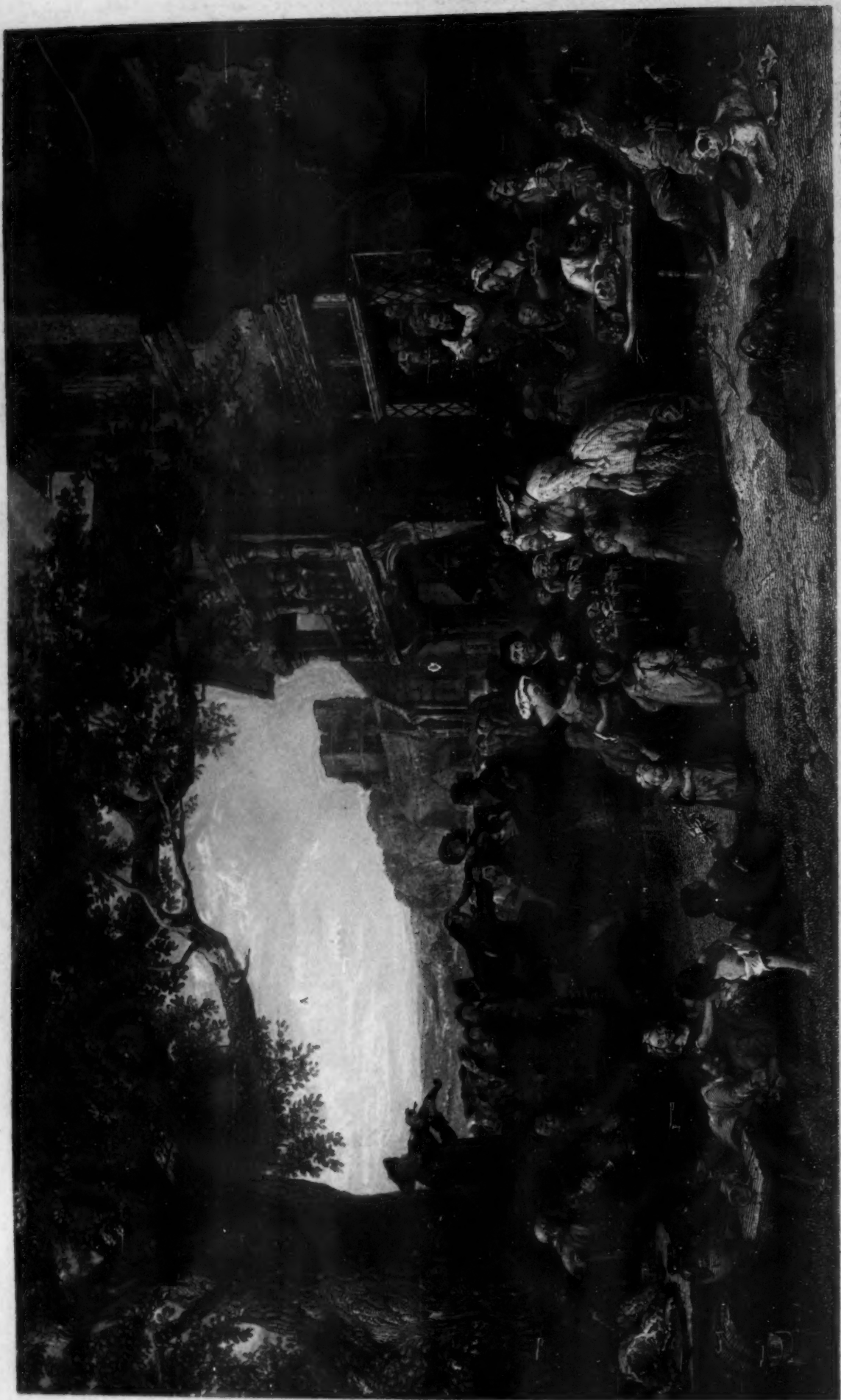
Nationale, at Paris; the original, in those portions represented by flat tints, is enriched with gold of various hues, while the principal field is of a bright blue colour, and the rest of the composition of crimson, pink, and white. On the next page are two original designs for carpeting, the lower one being almost purely geometrical in form and arrangement, and the upper one, which is more flowing, and intended to be upright, equally applicable for the



purpose intended or for wall-hanging, brocade, &c.; this would have excellent effect in execution, and if it could be possible to introduce gold, or any representative of it, into some portions of the ornament, the *tout ensemble* would be greatly improved in magnificence. The remaining illustration is a second copy from the Persian school of illumination, but so chaste and harmonious that we are sure many will thank us for having introduced it: our engraving represents, of course, only one fourth of the design: the original is on a gold ground, heightened with traceries in various colours, while the foliated lines which meander across the field are of a dazzling purple. In point of execution there is no apparent difference between the vellum page and M. Clerget's transcript of it. It would be well if our English designers followed M. Clerget's example in studying from so pure a source. The address of the artist,

our notice of whom we have now brought to a close, is Paris, Rue Albouy, 10. We consider that in making such a man known to English manufacturers, we are rendering them such service as may be turned to practical use.





E. GOODALL, PAINTER.

J. CARTER, ENGRAVER.

THE VILLAGE FESTIVAL.

FROM THE PICTURE IN THE VERNON GALLERY.

THE VERNON GALLERY.

THE VILLAGE FESTIVAL.

F. Goodall, Painter. J. Carter, Engraver.
Size of the Picture 5 ft. 6 in. by 3 ft. 6 in.

WHEN the picture from which this engraving is taken was hung on the walls of the Royal Academy in 1847, it attracted universal attention, and drew daily towards it crowds of admirers, as one of the most interesting works in the gallery, both in subject and in treatment, more especially as the production of a young painter.

The genius of Art appears hereditary in Mr. Goodall's family. His father is the celebrated engraver, and a brother and sister have also contributed many very clever pictures to our annual exhibitions; it is not therefore surprising, that with such examples before and around him, the painter of "The Village Festival" should have proceeded, at a somewhat rapid pace, to place himself in a high position among his brother artists. The work in question was suggested by the lines in "L'Allegro":—

"And young and old come forth to play
On a sunshine holiday."

The scene of the "right merrie-making" is the favourite old rural hostel of "The Royal Oak," a sign that was everywhere adopted at the Restoration to show the loyalty of the rustic Boniface. The house itself is a genuine relic of that period, and beyond it are other residences of the villagers, closed in by the parish church. The most prominent group of figures is that on the foreground, surrounding a Jew pedlar, who exposes his glittering wares to the admiration of a knot of old women, maidens, and children, and expatiates with the eloquence of his tribe on their value and beauty; and apparently with so much success as seems likely to draw forth some pence from the little embryo ploughman before him, diving his hand to the very bottom of his trousers' pocket, in search of the purchase-money. This portion of the story is capably told; the Jew is worthy of the younger Teniers. To the right of this group is another equally full of character; a yeoman of the true Saxon blood, after it may be presumed, having eaten and drunk to his heart's content, is listening to the landlord, who counts, on his fingers, the various items for which he demands payment, and which, to judge from the countenance of the debtor, are surprisingly numerous; at the same table is one who seems to have much work to do in little time, so energetically he plies the knife and fork. Behind these, and in the house and about it, the votaries of fun and frolic are busily occupied, but the characters here introduced appear of that time of life which indisposes them to join hands with those in the centre of the picture:—

"Many a youth, and many a maid,
Dancing in the chequered shade."

These are footing it with an earnestness and zest in which Sir Richard de Coverley would have delighted had he witnessed the merry spectacle.

We have thus enumerated the principal features of Mr. Goodall's pleasant picture of an old English holiday; it remains for us only to notice its execution, which is no way inferior to the composition. The work is one of most careful labour; the faces of the figures are wrought up with extraordinary nicety; each one is, indeed, a separate study; the various groups are well balanced, and the eye of the spectator is carried insensibly, as it were, round the entire circle of the *dramatis personæ*. The colouring is brilliant yet perfectly harmonious and firmly painted; in fact, the picture is altogether an honour to the artist and to the English school.

It would almost seem unnecessary to point attention to the beauty of Mr. Carter's engraving, but we cannot pass it by without awarding him the praise so justly his due. He has worked almost incessantly at it for nearly two years, and the result of his industry and skill is a print of rare excellence. We may safely affirm that no modern engraving of this class of subject and of somewhat similar size is worthy of comparison with it. Each figure will bear the closest microscopic scrutiny, and will be found an exact copy of the original, while the breadth and power of the entire composition are truthfully preserved. Mr. Carter has hereby earned a reputation that will not soon be forgotten by the admirers of really good engraving. We rejoice especially at this result of his labours; for nearly the whole of his "hard-working life" has been spent in the atelier of a master engraver (not in the high but in the low sense of the term); he is by no means a young man, and although he has produced many admirable engravings, he has not hitherto had his name affixed to one that did him credit, or was calculated to confer upon him professional fame.

LETTERS
TO AN ENGLISH LADY AMATEUR.

BY G. F. WAAAGEN,

Director of the Gallery of the King of Prussia, and Professor of the University of Berlin.

I HAVE learned, Madam, with much pleasure, that you approve of my proposition for the promotion of a taste for Art among the lower classes of society, with a view to their participation in the intellectual improvement derivable therefrom. Considering the accomplished education of Englishwomen, their independent position, and in short, the extensive resources which they have at command, it would be for them an admirable enterprise, and one in every way worthy of them, to establish among themselves a society for the furtherance of this great end, by means of the multiplication of celebrated works, and by the engagement of competent persons to deliver popular lectures in the British Museum and the National Gallery. To the irresistible influence of women over men it were an easy conquest to effect the opening to the public of so many private collections in England which contain such inestimable treasures in the noblest productions of every department of Art. I know perfectly the difficulties in the way of realising such a project, since all works of Art are distributed in the ordinary apartments for the daily enjoyment of their possessors; but the consideration, that a beautiful work of Art, like a scientific work, is the property of the entire human race, ought to determine the possessors of such productions to admit the public on certain days and at certain hours; such permission, when I was in England, was granted with respect to his own noble gallery by that excellent nobleman and accomplished patron of Art, Lord Ellesmere. By such means would the entire nation acquire an improving knowledge of the extraordinary wealth in Art which was thus rendered accessible. I am now about to fulfil the promise made to you at the end of my first letter;—that is, to show how far the Arts contribute to the perfection of the education of the higher classes. A knowledge of these is especially necessary to the reading of many of the most esteemed poets; what a difference is there between a reader of Homer who is entirely ignorant of the merits of antique sculpture, and one to whom the gods and heroes present themselves with all the beautiful and definitely marked character, with which they have been represented by the great Greek sculptors. If the latter read of Apollo sending his pestiferous arrow into the camp of the Greeks, the impersonation is at once realised by the noble form of the Belvedere Apollo; if the name of the proud Juno occur, at once the colossal bust of the Juno Ludovisi is presented; if he read of Jupiter granting the petition of Thetis, he remembers the noble maek in the museum of the Vatican. In like manner is Virgil's masterly description of the fate of Laocoon assisted by a knowledge of the celebrated group. The exalted pathos of Sophocles in his Antigone, in his Oedipus at Colonus, is rendered sensibly effective by an acquaintance with the statues of Niobe and her children. Thus we see many of the terrible figures of the Inferno, a Charon, a Minos, first embodied in the Judgment of Michel Angelo, so nearly related to Dante in spirit. Even many of the spiritual dramas (Autos) of Calderon win upon the mind by observation of the religious ecstasy of some of the Madonnas and Saints of Murillo. But I will now proceed to those most important relations of Art whereby it operates equally powerfully upon the uneducated as upon the educated classes. The highest of these, and that for which all those nations the most highly gifted in Art, have done their utmost, is Religion. This question is the most difficult which the human mind can propose to itself. Man so transient and infirm in his own earthly form, even so limited in intelligence, proposes by the work of his hands to realise the palpable representation of the Deity—to call forth semblances of the eternal, the immutable, and the superhuman. And yet this has in a wonderful degree been effected by the soaring inspirations of

highly gifted intelligences, through the medium of architecture, sculpture, and painting. But that which is necessary to this, is the deepest penetration of Beauty in its most refined character. The architect attains to this end through the harmony pervading the work of many classes of artists, and, in the expression of pure beauty, he employs refined forms in certain relations and proportions. And both may be very different according to the temperament and religion of various nations. If we believe in the accounts of travellers, the ancient Egyptian experienced a holy thrill, signifying to him the presence of his god, as he entered the immense temple of Karnak, as the Christian does when he enters the threshold of the Cathedral of Cologne or that of York. Of the Greek temples, as the Parthenon, we can conceive the same thing even at this time; but it is expressly evidenced by the Greek writers. The sculptor and the painter attain that exalted end when they communicate that holy sentiment to those natural forms which they employ to contribute to their purpose, and the spiritual signification of which they set forth. In such manner was the idea of the Homeric Zeus as the "father of gods and men" realised by the marvellous genius of Phidias, and endowed with a benevolence and majestic beauty, inasmuch that the old writers assert that he gave a new impulse to their religion; and every Greek deemed it a misfortune to die without having seen this wonderful work. And within the cycle of the Christian religion, we are not less moved by the exalted inspiration of the prophets in Michel Angelo's representation in the Sistine chapel—the elevation of the commiserating but also chastening divinity of the Sistine Madonna and the Infant Christ by Raffaele, the greatest treasure of the Dresden Gallery. Seeing from such examples what Art in its highest sphere can effect, we must deeply deplore that through the severe form which the Reformation in England assumed, religious painting is altogether excluded from her churches. In this exists a chief cause wherefore a monumental style of art, or such a one as might be identified with a definite architectonic system, has not yet been perfected in England. I hope, however, that the time may not be far distant when the English clergy will no longer entertain their prejudice against the religious significations of Art, and paintings of subjects purely biblical will be admitted into churches.

Next to the glorification of Religion and the Church in the relations of Art, is that of the State. It affords sensible expression in beautiful form to the elevated sentiment of a nation as of one great unity. In this direction Art have originated the Propyleum at Athens and the Hall of Columns; in Venice, the Palace of the Doge; in Florence, the Palazzo Vecchio; in the Netherlands, the numerous beautiful Halls of Guild, of which I will mention only those of Brussels and Louvain. But where a prince is at the head of a nation, his position is distinguished, as exalted above that of all others, in the most sumptuous manner, by a palace which, in the extent of its proportions, exceeds the habitations of all other men. This has been acknowledged by princes and nations from the most ancient times even to our own days, and the immense but quite formless remnants of those of the rulers of ancient Babylon, (Birs Nimrod), the newly discovered palaces of the kings of Assyria, and the imperial palaces of Rome, afford abundant evidence of this. I content myself with citing the Vatican, the Louvre, and the Castle at Berlin, especially from their vast proportions, as characteristic monuments of latter times. But at the present time England, with a sovereign at the head of her government, has the good fortune to have acquired through her historical development at the same time the great institutions of a common freedom; and to her, before all other nations, is due the glory, in both relations of wealth and power, of erecting monuments worthy of the State. Although knowing the new Houses of Parliament only from plates and descriptions, it appears to me that the architect, Mr. Barry, will produce in them,—a work, which, in extent, beauty of proportion, and admirable execution, even from the walls to the rich interior orna-

mentation, will far exceed every thing that has for a long period been done in England,—a work which affords an equally favourable and lasting evidence of the greatness of the nation and the state of Art at this period. And not less important, though entirely differing in style, is the residence of the sovereign at Windsor; but of this edifice I will not repeat what I have already said in my book, "Art and Artists in England." For the exterior as well as the interior of all such architectural monuments, sculpture and painting supply a rich field wherein to celebrate most worthily the memory of the greatest deeds and the most distinguished personages of a nation, and in this manner, as it were, to reanimate them for succeeding generations. And thus, for centuries was consecrated to the Athenian, through the picture of Polygnotus representing the "Battle of Marathon," the most glorious military feat of his country; and thus will the Catholic Church and the Pope, the head of that church, be glorified by the *Stance di Raffaele*—those of the Diaputa, of Heliodorus, of the Fire in the Trastevere, and of Constantine. It is by means of sculpture in open spaces that great men are especially commemorated; but in modern times this must yield to the surpassing riches of the Greeks and Romans, although, in numerous instances, many works of importance have been executed. Yet in my opinion England has in this respect a great national debt to pay in the erection of a fitting monument to Queen Elizabeth, the foundress of her existing greatness. And may the nation soon agitate the subject, and find a sculptor as well qualified to carry out such a work as Barry is to erect the Houses of Parliament.† Permit me, madam, respectfully to conclude with this wish, which equally expresses my reverence for Art, and my regard for the English nation.

BREKIN, December, 1849.

THE PUBLICATIONS OF MR. ALDERMAN MOON.

THERE is a class associated with the FINE ARTS to whom both artists and the public are largely indebted, and who may be regarded as the medium of communication between the two. It is this class who serve the interests of the former by disseminating their productions, and thus extend their popularity, and who offer to the latter the means of acquiring the best examples of the artistic genius of their fellow-countrymen, though in another form than that wherein they originally appeared. In our constant and earnest endeavour to uphold the interests of Art in all its diversified ramifications, we feel that the class to whom reference is here made, have a claim on our attention, and deserve at our hands continual notices of what they have done, and are doing, not only to justify the encomium we have passed upon them, but also by way of encouragement in reference to future efforts. Those to whom we allude are the *print-publishers*, not mere print-sellers, but the parties who invest large sums of money in what is frequently a "venture," in bringing out the most important engravings which the talent of the nation can supply. It may, perhaps, be argued that these transactions are only trading speculations, undertaken with no other view than that of individual profit; such may be, and, strictly speaking, is, the case, yet hundreds are benefited thereby, who, for lack of this enterprise, might have remained in obscurity, if not in penury. Art, to prosper, must have patrons, as manufacturers must have customers. The print-publisher must be a man of taste and judgment, as well as a capitalist, to select such works as are adapted for engraving, and such as will be likely to afford him a return for the large sums invested in bringing them out. Public taste in these matters is oftentimes capricious, so that some of the finest productions

that have appeared have turned out the least profitable, or it might with more truth be said, have realised only a considerable loss: small encouragement this for speculating in what is termed high Art.

Among the Publishers of the last twenty years who have signalled themselves by spirited speculations in engravings, the name of Mr. Alderman Moon stands second to none. A glance at our advertising sheet, which contains a list of nearly one hundred and fifty of his publications, will testify to the truth of this remark; for it will be seen that this list includes many of the best and most popular examples of our school of engravings, and these works are the greater part engraved by the most eminent men of the epoch,—Doo, Robinson, Watt, Cousins, Ryall, Willmore, Miller, &c. &c.

Mr. Moon has worthily supplied the place left vacant by that most excellent civic dignitary Mr. Alderman Boydell; and if the works which the former called into existence have been of a totally different class from those created by the latter, it must be borne in mind how much the circumstances of the times and popular taste have altered popular feeling in these matters. When Boydell circulated, from his house in St. Paul's Churchyard, the beautiful engravings of Sharpe, and Strange, Woollett, and others, England was waging a long and sanguinary Continental war, and some of the choicest specimens of these distinguished engravers were illustrations of the battles in which we were engaged; but this did not prevent the publication of works of a higher and less exciting nature from the great pictures of the old masters, which then were closed against personal inspection. It is astonishing how many fine engravings were published by Boydell, when we consider the circumstances of the times, and the consequent restlessness and excitement of the public mind. The Arts of Peace rarely flourish in the midst of War.

Peace has now been preserved to us for upwards of thirty years, and it has given the arts of our country a new direction, of which Mr. Moon has, with great judgment, availed himself; his list of engravings, to which we again refer the reader, show the turn they have taken. We find here illustrations of such scenes in which it is presumed the public now feel the greatest interest, more especially those referring to the public acts of her Majesty, such as the "Coronation," in two different incidents; the "Royal Christenings;" the "Queen's First Council;" "Royal Portraits," &c.; the "Waterloo Banquet." These are all works of great historical importance, and, inasmuch as they contain authentic portraits of the most distinguished personages in the realm; they, will, hereafter, be used by British historians as valuable references, independent of their pictorial merit. But the list includes also subjects which are commonly regarded as of a higher range in Art,—ideal themes, yet partaking of the character of historic truth; such are the exquisitely touching and beautiful print, after Eastlake, of "Our Saviour weeping over Jerusalem;" "Italian Pilgrims coming in sight of Rome;" "The Preaching of Knox," &c. Some of the best engravings from Landseer's pictures have, likewise, been issued from the same establishment; besides a host of others after Wilkie, Turner, Collins, Webster, Newton, Uwins, Harding, Prout, Hilton, Callcott, &c. &c. Of these we may pause to pay especial attention to two, "The Shoeing of the Horse," after Edwin Landseer, a work unsurpassed for wonderful accuracy of details and broad truth to nature, and "Napoleon and the Pope," a striking picture by Sir David Wilkie, engraved with marvellous skill and power by Mr. J. H. Robinson. We have allotted to ourselves but a limited space in which to do justice to Mr. Alderman Moon; but it is not too much to say that two-thirds of his enormous list are valuable to artists and connoisseurs, and honourable testimonials to the glory of British Art. Nor must we omit to mention those magnificent serial lithographic publications, Roberts's "Holy Land" and "Ancient Egypt," to produce and complete which a fortune was required, and which must have entailed on the publisher a vast amount of labour and anxiety. This is a work, indeed, of which too much cannot be said; it will be a

lasting monument to the memory of this enterprising publisher, no less than to the two great artists, Messrs Roberts and Haghe, who have produced it.

Of the works that Mr. Moon has just issued or is preparing for early publication, we would point attention to that of "Christ blessing little Children," from the fine picture by Eastlake, in process of engraving by J. H. Watt, painted four or five years back; it has been very long in the hands of the engraver, and we have no doubt will prove one of his best works. This picture is unquestionably one of the most meritorious and deeply interesting of modern Art—an eloquent sermon following a deeply touching text, and teaching a lesson in all that is beautiful, pure, and good. Another is the "Christening of the Princess Royal," after Leslie, the proofs of which, we believe, are already published; it is a fine work of its class. This artist, who holds rank among the very highest of his contemporaries, has triumphed over many difficulties inseparable from the subject, and has produced a work of true national interest, to which the engraver has done ample justice. Other works, among which may be noticed, "The Royal Family," after Winterhalter, will in due course claim at our hands the attention they deserve.

The state of the country for the past year or two, with reference to business transactions, has not been such as to offer strong inducement for publishers to speculate in large and costly undertakings; the publisher, therefore, who, in spite of adverse circumstances, risks his capital and devotes his energies to the furtherance of Art, merits every encouragement from us. Not one in a thousand of those who throng round the windows of our print-shops, can form the remotest idea how much of both are required ere one important work is placed before the public; this too with the chances that neither capital nor labour will meet with its due recompense. Alderman Moon, like his prototype, Alderman Boydell, will be ever remembered as one who has done good service to Art, and has, thereby, earned all the success that has hitherto attended his exertions, and which, we trust, will still follow his future projects.

THE EXPOSITION OF 1851.

ALTHOUGH we have elsewhere dealt at some length with this subject—important and universally interesting—the publication of the first official document concerning it makes it necessary again to refer to it.

A "Report made to his Royal Highness Prince Albert, President of the Society of Arts, &c. &c., of preliminary inquiries into the willingness of manufacturers and others to support *periodical exhibitions of the works of industry of all nations*," has been recently printed. It emanates from Messrs. H. Cole and F. Fuller, the gentlemen appointed to travel through the manufacturing districts of the country to ascertain the feelings and opinions of the leading manufacturers on the subject, and it gives the result of their proceedings up to the 6th of October, 1849.

In pursuance of the authority with which the delegates were invested, they proceeded to Manchester, the Potteries, Sheffield, Bradford, Huddersfield, Leeds, Nottingham, Derby, Newcastle-upon-Tyne, Coventry, Birmingham, Kendal, Maidstone, Canterbury, and Dover. In Scotland, to Edinburgh, Glasgow, Paisley, Stirling, Perth, Dundee, and Greenock; and in Ireland, to Dublin and Belfast. As a basis for their investigations it was submitted to the manufacturers, according to the views entertained by the Prince, that the Exhibition should consist of Raw Materials, Machinery and Mechanical Inventions, Manufactures, Sculpture, and Plastic Art generally, in their respective divisions, with other matters of secondary import.

The Report is arranged under various heads, and embodies the result of the opinions collected during the above extensive tour. First, "The general expediency of such periodical exhibitions." On this point, the Report states: "We have met with perfect unanimity throughout the whole of our visitations. In some cases we heard expressions of surprise, if not regret, that our country should have been so tardy in instituting such an Exhibition; at the same time a feeling was expressed, that the features of the proposed plan were so

* On the Acropolis.

† Surely Her Majesty Queen Victoria would patronise such a project, having for its object an honourable commemoration of such a predecessor on the throne of Great Britain.

much broader than any other which had preceded it, that it became invested with an originality of its own. And we have reason to believe that there will be a considerable amount of national pride and exertion on the part of individuals to contribute to its success." On the question, "Whether the scope of the Exhibition should be exclusively national or universal?" the testimony of several eminent manufacturers was, that "the comparison with foreigners would show what our manufacturers could do, and by generating increased knowledge and appreciation in our consumers, would induce the production of a much higher class of work." The next point to which attention was drawn, was "Whether such exhibitions should be supported by funds voted by the House of Commons or by voluntary subscription?" and the preponderance of opinion was certainly in favour of the latter plan. With respect to the "willingness to exhibit," it was found that objections were raised in various quarters to show productions to any but *bona fide* customers, and that these objections arose from apprehensions of piracy, the Copyright Registration Act not being deemed an adequate protection to the manufacturer; still, many who thus argued were willing to exhibit special productions, to show their capabilities.

So far our abstract of the document:—which, partaking of an official character, reports the progress that has been made in this great national undertaking up to the present time: it is not improbable, however, that before our Journal is in the hands of the public a step still more decisive may have been taken—possibly the Royal Commission will have been appointed by the Queen; and although, of course, the Society of Arts will continue to act as the executive body, the Commission will no doubt superintend, direct, and confirm.

It is impossible for us not to listen to the various rumours that are afloat in reference to this all-engrossing topic; suspicions are unquestionably entertained in some quarters; and complaints have been already uttered in others. But we cannot for a moment believe that a course will be adopted which does not receive the sanction of His Royal Highness Prince Albert, and will not ultimately obtain that of the Royal Commission. We know well that the great experiment will be a great failure—a national disaster—that the country will be dishonoured, and the interests of Art irreparably injured—if there be the slightest departure from a straight path, a path of policy as well as of rectitude: and we are bound to conclude that all the parties who are arranging the plan take this view of the case as strongly as we do.

We may perhaps be called upon at some future time to notice these rumours, and we hope to confute them: for ourselves, we shall be above suspicion of lending our aid to either Council or Commission, unless we be fully convinced that all the plans will be carried out in good faith—in pure impartiality—with no regard to individual interests—or any thought to promote the projects of any individual, unless it be clearly shown that in doing so the great end and object of the Exposition be thereby advanced.

To two of the objections already made public we may briefly refer. The one regards the Society of Arts, objected to (somewhat strangely) as being too prominent in the affair. Now to us it is clear, that if the Society had done nothing, nothing would have been done. Any simpleton was as able as Columbus to make the egg stand, when how to do so had been taught him. No one stirred in the matter (except, indeed, ourselves; and as we have shown, we did not feel in a position to do more than suggest), until the Society of Arts warmly, and in earnest, took it up. To that Society, and especially to its most active member, Mr. Henry Cole, we are unquestionably indebted for the prospect which now gladdens this country and is cheering to all Europe. It is only "common fair play" to give to that gentleman the credit which belongs to him for his energy, and perseverance; and it will be quite time enough to censure him (which we shall be perfectly ready to do), if we find any solid and just drawback from the merit which, up to this time, at all events is unquestionably his. Another matter for comment regards the appointment of a secretary, it is understood, at a salary of 700*l.* a-year. This appointment has been, we think, premature; and

we should have been pleased to see *Pro Tem.* affixed to his official signature; but there will be no second opinion as to Mr. Digby Wyatt's entire fitness for the task. He has amply proved this by his published works, which are of the highest and best order, on "Ornamental Art," and by his masterly report of the Paris Exposition. The salary fixed, if it be fixed, is by no means too large; with reference either to his position, capabilities of making income, or the labour he will have to undergo. We have never seen this gentleman, but if his manners be courteous and conciliating, we may consider, indeed, the acquisition of such a secretary as a great point gained, and an augury of entire success for the Exposition. Yet another point for comment is the selection of missionaries to the manufacturing towns. We believe they have not been the best that could have been found; that several of them knew little of Art, nothing of Manufactures, and are ignorant of the localities they had to visit; but very possibly they were the best to be procured at the moment. As respects the mode of raising funds, the estimates for building, the ultimate charges for admission, fees to be paid by exhibitors, percentages upon orders for articles, and various other important items, we reserve for ourselves the right to speak freely when something more intelligible than the "thousand tongues of Rumour" shall have furnished us a guide.

We trust, however, that no manufacturer, no real lover of Art, no true patriot, will make an excuse for not coming forward—with countenance, and if need be, with subscriptions—the plea that his own particular views are not precisely those which the Council of the Society of Arts, and the Royal Commission design to carry out. There must be confidence to secure even a prospect of success; we repeat we cannot fear that such confidence will be misplaced; if we find our hopes without good basis, our readers may be assured we shall be at hand to warn them—that we shall be the first to expose a transgression and to brand the transgressor.

Since the above was written, the following important documents have been transmitted to us; they confirm us in our conviction that there is a watchful eye over all the proceedings, and that the public interests will be maintained and preserved. We received these documents too late in the month to do more than print them; but next month the whole of the affair will be in its completed state before us for scrutiny and criticism; the Commission will have been appointed; and, in a word, the vessel will have been launched.

TO HIS ROYAL HIGHNESS THE PRINCE ALBERT, PRESIDENT OF THE SOCIETY OF ARTS.

"Guildford, December 7, 1849.

"SIR,—I have had the honour to receive by your Royal Highness's commands the following extract from the Minutes of the Executive Committee of the Exhibition of Industry of all Nations:—

"The Prince inquired whether Mr. Cole was prepared to report on the willingness of the contractors to place a limit on their profits, and was informed that the contractors had stated they were disposed to entertain at all times any wishes of His Royal Highness, and to refer them to arbitration.

"His Royal Highness expressed his great satisfaction at this proof of confidence, and thought it expedient that the contractors should write a letter to accompany the deeds, agreeing that the Council of the Society of Arts should have power to determine the contract by arbitration on the 31st March, or at any time His Royal Highness might think desirable.

"Resolved—That a copy of the Minute entered on Friday last, referring to the contract, be officially sent to Mr. Drew, with a request that he obtain an answer to it from the contractors as early as possible."

"To the two proposals above mentioned, respecting, first, the willingness of the contractors to place a limit on their possible profits, and, secondly, to assent to a further extension of the term for determining the contract, I have to inform your Royal Highness, that I am authorised by the contractors, Messrs. Munday, to reply on their behalf as their nominees.

"Before considering the first proposal, I submit it is necessary to dispose of the obvious preliminary question, whether the Minute implies that the Government or the Society of Arts, or any body else, in desiring to limit the possible profits, is prepared to limit the possible losses that may be sustained under this contract. As the Minute does not allude to this contingency, I have taken it for granted that no one is so prepared. Under this view I proceed to discuss this proposal, which I am authorised to say the contractors are quite prepared to consider in accordance with your Royal Highness's suggestion, because they fully sympathise in the desire of your Royal High-

ness to protect to the utmost the public interest in this matter. They admit the full force of the fact, that the undertaking now appears under an aspect very different from that which it wore in July last, when it was first propounded by your Royal Highness. At the same time the contractors submit it should be borne in mind, in considering their position, that, before the proposition for holding the Exhibition, accompanied with the offer to the world of prizes to the amount of 20,000*l.*, could be published, it was obviously necessary that there should be some guarantee that the proposal would become a reality. The contractors apprehend that there can be no doubt that the Government, the Society of Arts, or some one, must have taken the preliminary risk before any public steps whatever could be taken, and the contractors, for certain considerations, were then willing to undertake that risk. If a contract had to be made now, in the month of December, for the first time, the present information as to the expression of public feeling might, perhaps, cause the terms of that contract to be different.

"The contractors, however, do not wish to take advantage of the state of uncertainty which existed in July last, and are willing that the better knowledge and experience in this matter, which has been obtained at their risk and by their expenditure should be fairly considered. But in so doing, I submit that the circumstances of the early period when the agreement was made ought not to be forgotten. In July there was no evidence at all to indicate how far the public would respond to the proposal; and there was no pecuniary guarantee whatever to secure its eventual success, as indeed there is none certain even now.

"The contractors were invited to enter into an engagement binding themselves to carry out this great work, involving a certain liability of 75,000*l.*; to be prepared at once when called upon to deposit 20,000*l.* for a prize fund; to advance all necessary capital for preliminary expenses, and to make an outlay immediately without any tangible commercial security whatever. If they had viewed this proposal simply as tradesmen, they would probably have declined it, as I knew that others had already done, but they were induced to entertain it principally by my knowledge (obtained from the perusal of Minutes of meetings held at Buckingham Palace and Osborne House, and shown to me by Mr. Fuller, of the interest taken by your Royal Highness in the plan, and of the confidence displayed by your Royal Highness in this matter in Messrs. Cole, Fuller, and Russell, from whom (then personally unknown to the contractors), the latter received an assurance of willingness to co-operate in the Executive.

"Upon such moral rather than commercial security the contractors entered into this arrangement, binding themselves to carry out the proposal, which was not indeed defined in its extent, but was to be carried out to such an extent and in such a way as your Royal Highness or a Royal Commission, if issued, should direct.

"The receipts by which the outlay was to be repaid, either as respects the amount, or the regulations for obtaining them, were to be altogether beyond their control. How and whence they should arise they could not determine; this point resting with the public themselves and with the Royal Commission. It was agreed, when the receipts were sufficient to repay the 20,000*l.* advanced for the Prize Fund, the expenses of the building, and some expenses mentioned in the deed, that the residue of the receipts, if any, should be divided in certain proportions between the Society of Arts, as trustees for the public in this matter, and the contractors. Out of their share the contractors undertook, further, to pay the expenses, necessarily very considerable, of all management, salaries, offices, advertising, printing, &c.; and the Society of Arts, I understood, would hold their proportion in trust for future similar exhibitions; so that even after the Prize Fund and the building had been paid for, the contractors still had a risk, whilst the public were sure of a future fund, if the receipts from the undertaking afforded any surplus whatever beyond the outlay for prizes and the cost of the building. During the preparation of the deeds for giving effect to the arrangements already mentioned, a still further protection of the public was asked of them, and they consented to the proposition made by Mr. Cole, that the contract should be altogether cancelled upon arbitration before February 1, 1850, if the Government desired it: thus practically agreeing that, if a better arrangement for the public could be devised, there should at least be an opportunity of making one.

"I have now to state to your Royal Highness that, as the contractors still entertain the same confidence towards the undertaking and its promoters as they did when they came forward in July, and by so doing enabled the proposal to be announced to the world, so they are now willing that an arbitration shall determine, when the Exhibition is closed, the proportion of any surplus, after payment of all expenses whatever, to be allotted to them as remuneration for the capital employed, the risk incurred, and the exertions used.

"With regard to the wish of your Royal Highness that the contractors should agree to a still further extension of the time within which Her Majesty's Government shall be at liberty to determine the contract, and the suggestion made, as I understand, by your Royal Highness, that the period of extension should be the end of two months after the first meeting of the Royal Commission, I have to state that the contractors consent that the contract shall be liable to be determined at any time within the period suggested, upon the desire expressed by the Lords of the Treasury in the manner in all other respects provided in the deed.

"In conclusion, I beg leave to submit to your Royal Highness that, while I have no wish to parade the willingness of the contractors thus to make further concession or to submit to further modification in the terms of the contract for the public benefit, I think it only fair to call to mind the position in which they now place themselves.

"Your Royal Highness has the guarantee that the proposal will be carried out in such a way as a Royal Commission may direct. The Society of Arts have the honour of being the organs for executing the proposal without any risk or loss to themselves. The public not only have no risk of loss, but will have in fact all the profits of the under-

taking, because I submit that a fair remuneration for risk and employment of capital cannot be considered as any other than an ordinary charge. In fact, the contractors are the only parties unprotected, and are liable to all the risks whatever.

"I have the honour to be, Sir, with the greatest respect,
Your Royal Highness's most obedient
and faithful servant,
(Signed) "GEORGE DREW."

"Osborne, December 10, 1849.

"Sir,—I am commanded by His Royal Highness the Prince Albert to acknowledge the receipt of your letter of the 7th December, and to express to you His Royal Highness's sense of the public spirit, and confiding readiness which were displayed by the contractors in the original acceptance of the contract at a time when the risk of the undertaking could in no way be ascertained or limited.

"His Royal Highness has no hesitation in acknowledging that it was owing to the liberality and public spirit thus displayed, that it became possible for him to bring the scheme of the Exhibition of the Industry of all Nations, before the Government and the public in a shape insuring the practicability of its execution.

"His Royal Highness is happy to trace the same feelings in the answer which he has received from you on the part of the contractors, under the present much altered circumstances of the undertaking; and the Prince is induced to hope that the position in which the present contract can be laid before the Government and the public will prove satisfactory to both.

"Firstly. Because the present agreement enables the Royal Commission, should it decide that the present contract will not be conducive to the public benefit, to determine that contract, within a limited time, upon equitable terms.

"Secondly. Because the contractors have consented to an arrangement by which the share to be assigned to them of any profits that may result from the Exhibition, after payment of their expenses, shall be determined by arbitration, under the then existing circumstances of the case, whilst they still remain liable for any possible losses, trusting solely to the liberal support of the public of a scheme which they have already so warmly received.

"It is in appreciation of this fact that His Royal Highness feels it a duty to furnish to them the earliest information with regard to the scheme in which His Royal Highness, as President of the Society of Arts, in conjunction with the British public, stands now morally pledged to the world; and therefore the Prince is pleased to direct that the contract, with the modifications agreed to in your letter, together with this answer written by His Royal Highness's command, shall be published without delay.

I have the honour to be, Sir,
Your obedient humble servant,
(Signed) "C. B. PHIPPS."

"George Drew, Esq."

AN ABSTRACT OF TWO INDENTURES entered into between THE SOCIETY OF ARTS, of the one part, and JAMES MURRAY and GEORGE MURRAY, of the other part, being a Contract for providing the necessary Funds and Buildings for carrying out the GREAT EXHIBITION OF INDUSTRY IN 1851.

This Contract may be cancelled at any time within Two Months after the first meeting of the Royal Commission; the claims of the Contractor for present advances, &c. being referred to Arbitration.

The various recitals, covenants, and other arrangements contained in such Deeds, are as under:—

DEED NO. 1.—RECITES THAT HIS ROYAL HIGHNESS PRINCE ALBERT IS PRESIDENT OF THE SOCIETY OF ARTS, THAT HIS ROYAL HIGHNESS AND THE SOCIETY WERE DESIROUS FOR THE PROMOTION OF THE ARTS, MANUFACTURES AND COMMERCE OF THE COUNTRY, TO INSTITUTE A GREAT EXHIBITION IN 1851, AND FOR THIS PURPOSE THAT PRIZES TO THE VALUE OF 20,000L. AT THE LEAST SHOULD BE AWARDED. THAT (IN ACCORDANCE WITH A PREVIOUS UNDERSTANDING) A SITE WOULD BE PROVIDED BY THE COMMISSIONERS OF WOODS AND FORESTS—THAT IT WAS DEEMED NECESSARY BY HIS ROYAL HIGHNESS AND THE SOCIETY THAT THE SUM OF 20,000L. FOR PRIZES SHOULD BE LODGED TO SECURE THE PAYMENT OF SUCH PRIZES—THAT HER MAJESTY SHOULD BE PETITIONED TO ISSUE A ROYAL COMMISSION OF WHICH HIS ROYAL HIGHNESS SHOULD BE PRESIDENT—THAT CAPACIOUS BUILDINGS SHOULD BE ERECTED, THE DESIGN FOR WHICH IS CONTEMPLATED TO BE OBTAINED BY PUBLIC COMPETITION—THAT PROSPECTURES OR OTHER DESCRIPTIONS AND ANNOUNCEMENTS OF THE PROPOSED DESIGN, AND ALL OTHER NECESSARY MEANS FOR PROMULGATING, ADVANCING, AND COMPLETING IT, SHOULD BE CIRCULATED AND ADVERTISED—THAT IT WAS NECESSARY, IN ORGANISING THE ARRANGEMENTS, THAT MEMBERS OF THE SOCIETY SHOULD VISIT THE PRINCIPAL CITIES, &c.—THAT MANAGERS, SECRETARY, AND OFFICERS IN GENERAL SHOULD BE PROVIDED—THAT AS THE FUNDS OF THE SOCIETY WERE INAPPLICABLE TO SUCH PAYMENTS, AND THOUGH IT WAS ANTICIPATED THAT A CONSIDERABLE SUM WOULD BE RAISED BY SUBSCRIPTION AND OTHER MEANS, STILL IT WAS DOUBTFUL WHETHER THE SUMS SO RAISED WOULD BE SUFFICIENT, THAT, THEREFORE, AN AGREEMENT WAS ENTERED INTO BETWEEN THE SAID CONTRACTORS AND THE SAID SOCIETY FOR CARRYING OUT THE DESIGN; FOR PROVIDING 20,000L. FOR PRIZES, AND FOR IMMEDIATELY PAYING 500L. TOWARDS PRELIMINARY EXPENSES, AS WELL AS SUCH FURTHER SUMS AS SHOULD BE REQUISITE, AND FOR INDEMNIFYING THE SOCIETY AGAINST EXPENSES. THAT THE SAID SOCIETY HAD APPOINTED AN EXECUTIVE COMMITTEE, INCLUDING A NOMINEE OF THE PART OF THE CONTRACTOR, AND ALSO TRUSTEES FOR THE 20,000L. AND OTHER MONIES ALLOTTED FOR PRIZES, WITH TREASURERS OF EXHIBITION FUNDS. THAT IT HAD BEEN AGREED THAT IF BEFORE THE 1ST OF FEBRUARY, 1850, A ROYAL COMMISSION SHOULD NOT HAVE BEEN ISSUED, THE CONTRACTORS MIGHT REFER FURTHER PROCEEDINGS TO ARBITRATION. THAT IN PERFORMANCE OF SUCH AGREEMENT, THE CONTRACTORS ON THEIR PART HAD PAID 500L. ON THE 30TH OF AUGUST, AND A FURTHER SUM OF 20,000L.; AND IT HAD

ALSO BEEN AGREED THAT THE EXHIBITION SHOULD BE CARRIED OUT IN THE MANNER EXPRESSED IN THESE PRESENTS, AND IN ANOTHER INDENTURE OF EVEN DATE, THAT TRUSTS, &c. OF 20,000L. AND 500L. ACTUALLY PAID, AND ALL OTHER MONIES TO BE PAID, SHOULD BE DECLARED—THAT CERTAIN PAYMENTS MADE, AND LIABILITIES INCURRED, BY THE SOCIETY, SHOULD BE CONSIDERED AS PART OF THE EXPENSES OF THE EXHIBITION.

The Contractors then covenant to pay from time to time, until the 1st November, 1851, all such money as may be required for the Exhibition, and that they will within three months after the Exhibition shall have been carried out, pay such a sum as, together with monies previously paid, shall be adequate to pay all expenses whatsoever, of advertisements, printing, agents, offices, superintendents, clerks, workmen, buildings, insurances, decorations, and all other the costs, charges, and expenses of every kind whatsoever, to which the Society may be liable, and will indemnify the Society from such expenses, except the cost of the preparation of the deeds and premiums for designs for buildings. It is then declared that the said 20,000L. shall be invested in the names of the Trustees in Government or other Securities, as His Royal Highness may direct, and that the 500L. already paid, and all monies to be hereafter paid by the Contractors, as also all donations, &c. shall be invested. And it is provided that if the donations and subscriptions shall exceed 30,000L., then, and in addition to the 20,000L. certain further sums may be set apart for Prizes. And that the Society shall hold in trust the receipts to repay to the Contractors 20,000L. advanced for Prizes, with interest at 5 per cent.; also all such sums as they shall have paid in pursuance of their covenants, with interest, as aforesaid, except certain expenses which are to be exclusively paid by the Contractors;—But it is agreed that, if the receipts shall more than cover all such payments, the residue thereof shall be held upon trust, one-third to be retained by the Society of Arts, for the Establishment of future Exhibitions, and the remaining two-thirds to be paid to the Contractors, out of which the Contractors are to pay all costs of managers, officers, attendants, salaries, advertisements, printing and other incidental expenses. That if a Royal Commission shall not be issued before the 1st February, 1850, the Contractor may refer the further performance of the Agreement to arbitration, that if the Contractors neglect to fulfil the covenants, the Society shall stand possessed of the said 20,000L., and all other sums paid by the Contractors, for the purpose of indemnifying the Society from all expenses and liabilities in relation to the said Exhibition, the Society's right to demand the performance of the Contract to indemnify, not however to be prejudiced; that the Society shall be enabled to determine the Contract, upon receiving on or before the 1st February, 1850, a request to do so from the Lords Commissioners of Her Majesty's Treasury, and that the Society is not to be answerable for involuntary losses.

DEED NO. 2.—RECITES THAT THE CONTRACTORS HAVE PAID 20,000L. FOR PRIZES MENTIONED IN DEED NO. 1, AND 500L.; AND HAVE COVENANTED TO PAY SUCH OTHER SUMS AS SHALL BE REQUIRED. IT HAS BEEN AGREED BETWEEN THE SOCIETY AND THE CONTRACTORS, THAT CERTAIN SPECIFIED ARRANGEMENTS RELATING TO THE EXHIBITION ARE TO BE UNDER THE CONTROL OF THE EXECUTIVE COMMITTEE, UNLESS A ROYAL COMMISSION SHALL BE ISSUED; THAT ON OR BEFORE THE 1ST MAY, 1850, PLANS, &c. OF BUILDING, ARE TO BE SUBMITTED TO HIS ROYAL HIGHNESS—THAT THE PLANS, &c. APPROVED BY HIS ROYAL HIGHNESS SHALL BE DELIVERED TO THE CONTRACTORS ON OR BEFORE THE 1ST JUNE, 1850, WHEN THE CONTRACTORS ARE TO BE PUT IN POSSESSION OF SITE. THAT THE CONTRACTORS WITHIN ONE MONTH DELIVER A STATEMENT OF QUANTITIES AND A TENDER—THAT IF THE CONTRACTORS' TENDER BE CONSIDERED EXCESSIVE, THE PLANS, &c., AND THE TENDERS BE REFERRED TO ARBITRATORS—THAT THE PRICE REPORTED BY THE ARBITRATORS SHALL BE THE PRICE TO BE PAID TO THE CONTRACTORS FOR THE BUILDING—THAT THE CONTRACTORS SHALL COMPLETE THE BUILDING ON OR BEFORE 31ST MARCH, 1851. THAT THE MATERIALS SHALL BE THE ABSOLUTE PROPERTY OF THE CONTRACTORS AFTER THE TERMINATION OF THE EXHIBITION ON THE 1ST OCTOBER, 1851; THAT BOOKS OF ACCOUNTS AND OTHER BOOKS SHALL BE KEPT; THAT ALL REQUISITIONS TO THE CONTRACTORS, AND ALL TRANSACTIONS BE RECORDED IN BOOKS, AND DULY SIGNED AND AUTHENTICATED; THAT ANY ACT, DIRECTOR, &c., BY THE SOCIETY, COUNCIL OR COMMITTEE, NOT RECORDED, SIGNED AND AUTHENTICATED, AS AFORESAID, MAY BE DISALLOWED BY THE CONTRACTORS; THAT IF ANY DISPUTE SHALL ARISE BETWEEN THE SOCIETY AND ARBITRATORS, AS TO THE CONSTRUCTION OF THE DEEDS, OR AS TO ANY OTHER MATTER RELATING TO THE UNDERTAKING, SUCH DISPUTE BE REFERRED TO ARBITRATION, AND THAT SUBMISSION TO ARBITRATION MAY BE MADE A RULE OF COURT.

In this "contract" there will no doubt be some points for comment—that perhaps more particularly which gives to the contractors two-thirds of whatever profits may accrue; but upon this and other matters we reserve ourselves until the whole of the affair can be brought under review—merely observing at present, that, although personal and private interests may be sought and obtained, they cannot be considered as unjustifiable or unexpected. Direct gain is the most sure, if it be not the only, stimulus to exertions which may be made universally and largely useful; in a commercial country like ours it is generally a wise application. Let it be remembered, however, that under any circumstances, the risk is great: it can be lessened, or avoided, only by honourable and liberal conduct.

* This investment has been made in Exchequer Bills, in the names of the Marquis of Northampton, the Earl of Clarendon, Sir J. P. Boileau, Bart., and J. C. Peache, Esq.

MINOR TOPICS OF THE MONTH.

[We venture, this month especially, to direct the attention of our Subscribers and Readers to the Volume of Advertisements which accompanies this number of our Journal. They cannot fail to be read attentively, and they ought to be so, inasmuch as they exhibit the "form and body of the time," and supply a mass of information interesting, as well as practically useful, to all classes.

It is a truth, almost universally known, that in a leading periodical work, the advertisements are its sustenance. The expenses incident to any well-conducted publication, in which all matters are liberally paid for, usually, if not invariably, preclude the possibility of profit from the mere circulation. In our case it will be, we think, obvious that if, by any misfortune, we were deprived of this source of income, our Journal must cease to exist; we therefore refer, with no small degree of satisfaction, to the proof supplied by this department of our Journal of the estimation in which we are held and the support we receive.

It is unnecessary to state that no advertisements of a questionable character ever appear in our columns. We believe those pages are read, as generally, as the original portions of our Journal; and it is our study so to arrange them that they may become useful guides to those who seek either the luxuries or the necessities of life.

The very extensive circulation we enjoy—such circulation being through the best channels of the country—will readily account for the large resort made to these pages by those who desire to communicate the productions which learning, taste, ingenuity, and commerce are continually offering as ministers to the wants of mankind.]

ROYAL ACADEMY OF ARTS.—On the 10th of December, being the Eighty-first Anniversary of the foundation of the Royal Academy of Arts, a general assembly of the Academicians was held at their apartment, in Trafalgar Square, when the following distribution of premiums took place, viz.:—To Mr. John Alfred Winter, for the best Historical Painting, the Gold Medal, and the Discourses of the Presidents Reynolds and West. To Mr. Edward James Physick, for the best Historical Bas-relievo, the Gold Medal, and the Discourses of the Presidents Reynolds and West. To Mr. Arthur Allom, for the best Architectural Design, the Gold Medal, and the Discourses of the Presidents Reynolds and West. To Mr. Ferdinand Pickering, for the best Painting from the Life, the Silver Medal. To Mr. Edmund Eagles, for the best Drawing from the Life, the Silver Medal, and the Lectures of the Professors Fuseli, Howard, and Flaxman. To Mr. Charles Rolt, for the next best Drawing from the Life, the Silver Medal. To Mr. Leonard Charles Wyon, for the next best Drawing from the Life, the Silver Medal. To Mr. William Jackson, for the best Model from the Life, the Silver Medal. To Mr. Alfred Francis Young, for the best Drawings of the South Portico of St. Paul's Cathedral, the Silver Medal. To Mr. Charles Rolt, for the best Copy made in the Painting School, the Silver Medal, and the Lectures of the Professors Fuseli and Howard. To Mr. Samuel Barling Clarke, for the next best Copy made in the Painting School, the Silver Medal. To Mr. Arthur Hughes, for the best Drawings from the Antique, the Silver Medal, and the Lectures of the Professors Fuseli and Howard. To Mr. Charles Wright, for the next best Drawings from the Antique, the Silver Medal. To Mr. William Short, for the next best Drawings from the Antique, the Silver Medal. To Mr. Charles Summers, for the best Model from the Antique, the Silver Medal and the Lectures of the Professors Fuseli and Flaxman. In consequence of the continued indisposition of Sir Martin Arthur Shee, the President, the premiums were distributed by George Jones, Esq., the Keeper, who delivered a short address to the students. The General Assembly afterwards proceeded to appoint officers for the ensuing year, when Sir Martin Arthur Shee was unanimously re-elected President.

COUNCIL.—New List: Richard Westmacott, Jun., Daniel Maclise, William Frederick Witherington, and Solomon Alexander Hart, Esqs.—Old List: Charles West Cope, William Dyce, Edwin Landseer, and Richard Cook, Esqrs. VISITORS IN THE LIFE ACADEMY.—New List: Abraham Cooper, John Rogers Herbert, Patrick MacDowell, Wil-

William Frederick Witherington, and Richard Westmacott, Jun., Esqrs.—Old List: Charles West Cope, William Dyce, Frederick Richard Lee, and Charles Landseer, Esqrs.
 VISITORS IN THE SCHOOL OF PAINTING.—New List: William Mulready, Charles Lock Eastlake, George Jones, and Thomas Webster, Esqrs.—Old List: Abraham Cooper, Charles West Cope, William Dyce, Frederick Richard Lee, and Charles Landseer, Esqrs.
 AUDITORS RE-ELECTED.—William Mulready, Esq., Sir Richard Westmacott, and Philip Hardwick, Esq.

THE LATE W. ETTY, R.A.—The citizens of York, the birthplace and final resting spot of this great painter, have not been unmindful of the duties they owe to their illustrious fellow-townsmen. At the first meeting of the Town Council after his decease, before proceeding to other business, the Lord Mayor called the attention of the court to the event which had cast a deep shade over the minds of the inhabitants of that ancient city, and which called for some marks of public recognition. It was therefore unanimously agreed upon that the Corporation should attend officially on the day of the funeral, and accompany the remains to the churchyard of St. Olave's, in Marygate, their place of destination. Accordingly, at the appointed time, the funeral was attended by a very numerous assemblage of the citizens, headed by the Lord Mayor, with his officers, the other members of the Corporation, the Council of the Yorkshire Philosophical Society, and the pupils of the York Government School of Design. Most of the streets through which the procession passed had their shops closed; and the passing-bells of the noble Minster, and of the deceased's parish-church, St. Martin's-le-Grand, were tolled. This general feeling of respect to the memory of so distinguished an individual is no more than might have been expected, and was due to him. Genius demands homage, and who so meet to do it reverence as those among whom it was cradled?—Seven cities of Greece contended for the birthplace of Homer; Stratford-upon-Avon glories in having reared Shakspeare; York may be proud of having witnessed the infancy and youth of Etty, one of the noblest painters of modern times. But we trust the admiration of her citizens will not terminate with the respect paid to his lifeless body; a higher and more enduring record of his genius and moral worth should, and doubtless will, be accorded him; for we understand it is proposed to erect, by public subscription of his fellow-townsmen, a monument to his memory, and we trust it will be one worthy of his great name and honourable to the donors. When statues and columns are reared in the native places of successful military and naval commanders, surely we may hope to see a veteran in the Arts of Peace similarly honoured.

GOVERNMENT SCHOOL OF DESIGN.—Mr. George Wallis, lately of the Manchester Branch School, delivered a lecture on the 21st of December, at Somerset House, "On the Conditions of Design as applied to Embroidery by Hand and by Machinery." In consequence of our sheets being very early at press, we can only thus briefly allude to the subject.

EXPOSITION AT BIRMINGHAM.—This Exposition, which it has been our pleasant duty to describe and illustrate in the pages of our Journal, closed on Saturday, December 15. It has continued throughout to be singularly attractive, and during the three first days of the last week's exhibition, the visitors amounted to no less a number than 7792. We have no means this month to do more than notice the close of this valuable record of the Arts of Birmingham.

BELFAST SCHOOL OF DESIGN.—One of the most gratifying incidents connected with this institution is the determination announced by the President, Lord Dufferin, to offer a prize of 50*l.* for the best design for a damask table-cloth, the prize to be awarded by competent judges, and the cloth manufactured at Belfast. We hail this announcement with pleasure as a step in the right direction, and one which sets an admirable example for the improvement of Irish manufactures.

THE INSTITUTE OF THE FINE ARTS.—A meeting of members took place on the evening of the 6th of December; called with a view to the winding up of the affairs of the Society. The meeting was convoked at the "Bedford Statuary Gallery," in Store Street, Bedford Square; and was but thinly attended. The evening was oc-

cupied in auditing accounts, items of which were debated with great animation; whereby the business was protracted till a late hour. We cannot regard the failure of this attempt to establish communion among artists with the common sentiments with which might be contemplated a well-directed and well-supported effort, succumbing to ordinary causes. Whether the Institute may have been well and harmoniously directed, or otherwise, we will not here inquire; it is evident that it has not been honourably supported by all who gave their adhesion to it. The ordinary bye-laws of most associated bodies prescribe the advanced payment of all subscriptions, but it appears that the books of the Institute have had the benefit of names without the payment of subscriptions; the amount in default is, we believe, some hundreds of pounds, and it is this that has caused the extinction of the Institute. According to the books, a numerous list of persons, it is said, availed themselves of the conveniences of the establishment in Marlborough Street, without the payment of subscriptions, the result of which is that the honourable few who believe themselves bound to settle the accounts, are necessarily left minus the means; although, if the subscriptions due were paid, all claims, we believe, could be met. There is among us no profession less bonded by *esprit de corps* and *esprit de cœur* than artists; the ultimate difficulties of this Institution supply one more example of this—and of something more. There are men in all professions, more or less, touched with the Arcadian taint, but such defections as this are rarely met with. Other meetings must be called, and the settlement of the affairs will not be so speedily accomplished as there was reason to expect. We shall recur to this subject when the "accounts" are finally "made up," and we are able to report the resolutions agreed to at this last meeting.

THE "FREE" EXHIBITION.—The building in Regent Street, near the Polytechnic Institution, is so far advanced as to afford a hope of its completion in a few weeks. Propositions were, it is understood, made to this body on the part of the Society of British Artists, relative to a junction of the members; but the question is no longer entertained. Mr. Cattermole, we believe, purposes exhibiting in the new rooms; and Mr. Duppa, who has been for some time resident in Italy, has joined the Society.

THE OLD AND NEW WATER-COLOUR SOCIETIES.—On the accession to the Old Society from the New of four recently-elected associates, it was understood that an action was commenced by the latter Society for the recovery of certain fines payable on the secession of members. The claims of the Society were resisted upon certain grounds, and the action has been settled in favour of the defendants. At a recent session of the New Water-Colour Society, the election was in favour of Mr. Cooke, a resident at Plymouth.

THE SOCIETY OF BRITISH ARTISTS.—The school which was opened by this society will not meet this season, in consequence, we believe, of the little hope afforded of ultimately establishing an academy worthy of the body. We continually hear complaints of the difficulties of obtaining instruction in drawing, but in this case, when a valuable opportunity presents itself, it is met with total indifference, and yet our exhibitions teem with pictures abounding in defects, of which faulty drawing is among the most conspicuous. Nothing could be more liberal than the terms on which this school was opened, and nothing could be less satisfactory than the result of the experiment.

THE CLIPSTONE STREET SOCIETY.—It was contemplated by the members of this Society to institute this season a course of anatomical lectures, illustrated by the subject and the living model, but the proposition is now no longer entertained. The regularity with which the affairs of this Society are conducted renders it a desirable school of Art, inasmuch as the limited number of subscribers is always maintained, and there are always applications for admission. The Friday evening sketching meetings are well attended, and many of the sketches are productions of a high degree of merit.

THE OUTLINES BY MR. MACLISE to illustrate "The Seven Ages," announced for publication by the Art-Union of London, were not designed for that purpose; and it is scarcely fair to the accomplished artist to put them to a use never contemplated by him. It has been done, we understand, without consulting him, and he is, it is said, somewhat indignant at his works being thus forced out of a course for which they were intended. The exquisite drawings referred to (and few have been ever executed which more entirely realise the famous pictures of the poet), were made to embellish a porcelain card-tray. For this they may be admirably fitted; for this, at least, they were produced; and we may presume that the artist was not unwilling to stake his high reputation upon this association with the Art-manufacture of the country. As a published series of engraved plates, however, the case may be otherwise; and while we submit that the council of the Society are not free from blame in making a purchase with a view to applying these works in a manner never thought of by the artist, we may lament that so fine an opportunity of inducing so eminent a painter to design for British Manufactures has been lost to the country; unless, indeed, after publication, they be (as we presume they may be,) made to serve the purpose for which they were originally conceived and drawn.

THE CRADLE FOR HER MAJESTY.—We have seen with much pleasure the progress of this important specimen of the Art of Wood-carving, and augur most favourably of the effect the whole will produce in a state of completion. The sides, which are finished, are carved in the choicest box, the difficulty of procuring which wood has been one of the causes for the delay attending the work. In the upper portion are friezes in relief, having an alternate introduction of roses and poppies, designed and executed with the purest feeling of Italian taste. Beneath them is a bold torus moulding with pinks, inserted in fluted hollows. The two ends remain to be produced, and to them the utmost delicacy of finish will be imparted. The interiors of the rockers are ornamented with foliated dolphins, and even the flat edges of the foot and head are elaborately carved into scroll-work. It is a great satisfaction to all who feel interested in this (until recently) neglected Art, that Her Majesty has given the commission for so splendid an example of it; and we feel assured that when completed, it will reflect high credit on the artist, Mr. Rogers, and add greatly to the fame he has already established.

THE STOLEN SKETCHES.—We stated several months ago that Mr. MacLise had been robbed of a number of sketches and unfinished drawings in a very mysterious manner. These sketches, or at least the major part of them, have been recovered by the artist, through the indefatigable perseverance of Mr. Inspector Haynes, one of the most intelligent officers of the police.

PANORAMA OF THE NILE.—This Exhibition which was closed in September, is now re-opened with some additional tableaux of great interest. In the panorama the spectator views the right bank of the river as far as the second cataract, at which station the traveller quits his boat and mounts the camel. To the historian, the antiquary, all those who dwell on the relics of the past history of mysterious Egypt, this bank is thronged with mementos pointing to a period of grandeur so transcendent as to excite the astonishment of all, even in these days. It is on this side the traveller passes the everlasting pyramids, which yet stand in mockery of crumbling cities and temples—Egyptian, Greek, and Roman. The first tableau shows the cutting the channel-dyke at Cairo, to admit the waters of the Nile, a ceremony presided over by Mehemet Ali, attended by the late Ibrahim Pacha and Abbas Pacha. The last tableau is the great Sphinx in the Libyan Desert, the view being given with an effect which renders the picture extremely impressive. This is an admirable subject for a panoramic exhibition, and the character of the river and the face of the country have been most faithfully represented.

THE ROYAL BENEFIT ANNUITY SOCIETY, for Granting Annuities to decayed Merchants, Bank-

ers, Professional Men, Master Manufacturers, Tradesmen, their Widows, and Clerks, and to single Females, their daughters, from all parts of the United Kingdom.—This most necessary Charity appeals with more than usual claims to those engaged in prosperous commerce. The perpetual changes that take place all around us are so frequent as to be but little noted; fluctuations from riches to poverty follow each other like the waves on the sea shore, without our giving them the consideration they absolutely demand, from a thinking, much more a Christian, people. The young and prosperous tradesman, is stricken by the hand of death, and his wife and children pass from beside his grave, ere the grass is green thereon, to the Workhouse; and ever after the brand of incurable poverty is stamped upon their brows, unless (we intreat our readers to mark and remember that there is an alternative), unless some charity worthy our great national resources, stand between them and the grave of whatever (in the world's esteem) is high or holy. Misfortune, over which in a mercantile country, a man has frequently no control, comes upon the merchant in his prosperity. He struggles, at first hopefully, manfully, but his credit is shaken—he is doubted—refused trust—he sinks gradually from his position, and when old age comes, but for such a society as that, the cause of which we advocate briefly, but earnestly, he must perish in absolute want. It is really heart-rending to read the list of candidates, whose claims and age—they are all past sixty—are simply stated, and yet know that this month, out of the one hundred and ten applicants for annuities, only seven—three men and four women—can be elected—only seven! and all having passed through sixty years of toilsome fluctuation and sad suffering. Is our great city slumbering?—Will she not waken when one hundred and ten aged citizens bend outside her golden gates, and cry—"Help, or we perish!"—Those who have been saved from pestilence, who have still the luxury of ministering to the necessities of others, cannot hail the New Year with a truer jubilee than that of almsgiving: like Mercy—

"It Messeth him who gives and him who takes."

And we are not without good hope, that "The Royal General Annuity Society," will soon benefit largely by the charitable oblations of the good and liberal citizens of London.

HAMPSTEAD CONVERSATION SOCIETY.—We are not surprised to find from the last report of this Institution, which has been lying on our table for some short time, that it is progressing most favourably; we should, indeed, have been much disappointed had it proved otherwise, considering the high respectability of the neighbourhood, and the large number of artists of talent, on whom it must chiefly depend for contributions, who are resident in and about the locality. It appears that four of these pleasant and instructive reunions were held during the past season, at all of which a very numerous collection of paintings, drawings, engravings, and sketches were supplied by the liberality of various distinguished amateurs and artists. Lectures on matters connected with Art have also been delivered. The increasing list of members is a good augury for the future, and however successful the career of this society may prove in years to come, we are sure it will be richly earned, for the generous feeling which prompts the subscribers to admit, at certain hours, those who are not in a position to augment its funds; for on the evening that succeeded each conversation, the rooms were opened gratuitously to the trading and operative classes of the inhabitants, on the production of a member's order. The average number of those who were thus permitted to inspect the contributions has been about 250 on each evening; and the Committee bear testimony to the good order and the intelligence observed by all who were able to avail themselves of this indulgence. The ensuing season will shortly re-open; it will rejoice us to chronicle its future prosperity, as evidence of the increasing love of Art, and as a reward to those who have taken upon themselves the task of direction and management; at all times one of much trouble, and often of great difficulty.

THE NELSON MONUMENT.—One of the alt-reliefs intended for the ornamentation of the base of the Nelson Column, to which we alluded in our last number, is at length in its place. It is the work of Mr. Carow, and the subject is the "Death of Nelson at Trafalgar." The point of time is that when he is being removed from the quarter-deck by three seamen and a sergeant of marines; and he announces to Captain Hardy that "they have done for him at last." Captain Hardy is on the left of the group, and his attention is directed to some other point. On the extreme right is a group of sailors, apparently lowering the mizen-yard. On the extreme left is a group of seamen, one, a negro, looking up, as about to fire at the man who had shot Nelson. The style of the work is broad and free, and the prominence and character of the linear composition forcibly describes the excitement of the scene. The metal for the work was given by Government, that is, five mortars, and one thirty-two pounder, and the weight is five tons. The remaining three subjects were given for execution respectively to Woodington, Watson, and Termonth. The two latter sculptors are dead, and the design of Watson will be finished by Mr. Woodington.

JENNY LIND.—Since this lady left England she has enjoyed the repose she so much needed amid the beautiful scenery of Switzerland and the Tyrol:—her health having been previously re-established by the baths at Ems: her voice is more powerful and flexible than ever. Russia and England are both wooing her return to the exercise of her profession; and the King of Sweden has sent a special messenger to entreat her presence in her native city, when she was able to undertake the journey. It will be a matter of deep regret if she does not visit England next season: she is well known to cherish the warmest affection for this country, where she has a nation's admiration, and many devoted friends. The death of the lamented Bishop of Norwich was almost as great a trial to the fair songstress as the death of her friend Mendelssohn had been: in one of her latest letters she entreated the friend to whom she wrote, to place a chaplet of ivy, which she enclosed, upon the grave of Dr. Stanley "as her tears;" this simple offering is in accordance with one of the customs of her country. Miss Lind is now at Lubeck, but will soon proceed thence to Berlin.

THOMAS MOORE.—The Poet is in the enjoyment of good health, physical and intellectual, at his cottage at Sloperston; takes his daily walks along the terrace which borders his pretty garden; and drives as usual each day in a small pony-carriage: he is not living in more than the ordinary retirement in which he has passed the last seven or eight years of his life.

ELASTIC GROTESQUE FACES.—Thousands of these amusing toys (tens of thousands, perhaps), have been imported from Germany, and sold as gutta percha figures, but there is not a grain of gutta percha or of India rubber in them. They are casts in glue and treacle, the composition of which printing rollers are made, which is sluggishly elastic. Gutta percha is not elastic, and India rubber too elastic for the slow grave change of expression after a squeeze. These faces are readily soluble, and in warm water soon melt, which cannot be done with either gutta percha or India rubber; a touch of the tongue, where the added colour will not be removed to spoil the toy, will instantly betray its composition. Surely some of our ingenious modellers can, upon this hint, make them, and profitably too, at one-third of their present cost.

THE EXPOSITION OF M. SALLANDROUZE is to be regarded only as a trade speculation. The objects are changed daily, inasmuch as sales are daily made—made too, as the vendor at the sales in nearly all cases says to buyers, "*très bon marché*." Among the rarer specimens of jewellery, &c., are some cheap imitations offered for a few shillings, and dear; in short, the whole of the arrangements are respectable enough for a Bazaar, but altogether undignified—indeed, unwholesome—if the concern is to be regarded as an Exposition.

WATER COLOURS PREPARED WITH WAX.—We are glad to see the house of Messrs. Reeves and Sons—one of the oldest as Artists' Colourmen—if

not the oldest in the trade, sustaining its reputation by improvements of great importance to artists and Art. Whatever may be the secret of their process in preparing wax for water colours, its result is to produce a colour in cake which works at least as freely as the best moist colours, without the disadvantage of hardening or mildewing, and produces a velvety depth of colour of unequalled richness, which will wash out to the most delicate tint. They have also added a new preparation of madder which they call scarlet, but it is rather orange, and one of the most valuable additions that has for a long time been made to the palette. The same spirit has prompted them to become the actual manufacturers of pure Cumberland Lead-pencils. This material, the most perfect in a fine state ever known in the Arts, had long been unavailable, from the difficulty of procuring it free from grit, but when Mr. Brockedon's patent mode of purifying and recondensing Cumberland Black Lead, (a valuable invention to which we have more than once adverted in the *Art-Journal*), assured them that they could rely upon the most perfect material, they determined to make cedar pencils on their own premises to insure its purity, and this led to Mr. Harding's allowing Messrs. Reeves and Sons to be one of the three houses to make the pencils referred to in his work, "*Lessons on Art*."

ART IN MODERN COSTUME.—We are called upon as Journalists of the progress of Art—in all its branches, from the highest to the very lowest object upon which its influence may be beneficially exerted—to offer some remarks upon the great improvements which have been of late years introduced into the ordinary dresses of gentlemen. At first sight to make note of such matters may appear undignified or out of place in a Journal of Art, but the fact is really far otherwise; our task is to record all improvements in the Industrial as well as the Fine Arts, and we have no right to pass by those which more or less concern every man of every grade in society. In olden times, the "costumier" held a high place: when dresses were elegant and picturesque, his business was more strictly that of an artist, than it has been in more recent epochs. But it is beyond question that the spirit which pervades all articles capable of being improved by Art has made its way, and that in a very marked manner, into the workshops of our modern "makers of men's draperies." We have been repeatedly called upon to notice patterns and designs for ladies' dresses; there can be no just reason why we should not notice those for men. Taste as well as judgment, and fitness as well as ingenuity, have been, in our time, largely exercised by several of those who a few years ago proceeded upon the "old jog-trot" plan of doing only as their fathers had done, or rather deteriorated as they descended. A glance into any of the tailors' warehouses of London will show at once how much of skill and ability has been brought to bear upon objects of dress. The form has been better studied; elegance has been made to associate more closely with comfort, and skill has been allied with taste in designs that go far to remove the awkward, ungainly, and, in some instances, odious, character of the dresses of the past, and earlier portions of the present century. There are many persons to whose productions of this class we could, and perhaps ought to, refer; but our more immediate purpose is to bring under notice two of them—first, because we are given to understand they lead in their trade, and next because for a long period they have sought public attention through the advertising columns of this Journal, claiming thus the regards of persons they consider best able to appreciate their exertions. We allude to Messrs. Nicoll (one of whom is at present one of the Sheriffs of London) and Mr. Sayce of Cornhill: we shall take some earlier opportunity of making more direct reference to those articles of dress to which they have paid most particular attention, which they regard as most creditable to the Industrial Art of their establishments, and which we ourselves regard as most creditable to their ingenuity and most evidence good taste.

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SPECIMEN PLATE

SCENES FROM THE LIFE OF MOSES.

ENGRAVED BY ROUSE

DESIGNED BY SELOUS

REVIEWS.

SCENES FROM THE LIFE OF MOSES. Designed in Outline by SELOUS; Engraved by ROLLS. Published by HALL, VIRTUE, & Co.

This is a series of twenty outline engravings, the subjects of which are striking events in the life of Moses; and such is the merit of the work that we avail ourselves, with much pleasure, of an opportunity of presenting to our readers an example—which the enterprising publishers have supplied to us for that purpose. Upon each and every occasion that outline composition, of our own school, has come under our notice, we have welcomed the effort, with the hope that the taste for this kind of Art is extending; for after all, in high class outline resides the essence of Art: and inasmuch as outline is the severest trial of the artist, so is a predilection in favour of it a certain evidence of a cultivated taste. We have before had occasion to speak favourably of the fine and vigorous drawing of the artist, but we have never yet seen any production of his, marked by characteristics so aspiring and so well supported by artistic learning and power, as those of which we now speak. Since it demands, for this kind of Art, the highest accomplishments that the painter can possess, it is certain that few are qualified for outline composition; and in numerous attempts there would be numerous failures, since errors in drawing are at once detected by the most inexperienced eye, and hence, it may be, that publications of this class among us are few and far between. There are not many who have the power of endowing a line with that eloquence and expression which is the soul of outline; but we are sure, that if there were more of those who could appreciate the sentiment of the highest style, we should see more productions qualified with the rarest excellence of Art. The plates which we shall first describe are Nos. 1, 2, 5, and 12; one of which has been selected to accompany this notice, as an example of the work. The first illustrates that passage of Exodus which has so frequently supplied subject-matter to the painter,—“And when she could no longer hide him, she took for him an ark of bulrushes, and daubed it with slime and with pitch, and put the child therein, and she laid it in the flags by the river's brink.” We see, therefore, the infant lying in the ark, and the mother kneeling, and yielding to an agony of grief at such a parting with her child. Her right hand rests upon the ark, and the left is raised to her head, which is thrown back, the features being expressive of the most poignant sorrow, but without any distortion; the hair is dishevelled, and is expressive of the wailing movement of the figure. A pointed allusion is made to the cause of apprehension, by the attendant, who is looking at the figures approaching in the distance. The composition is, throughout, distinguished by the utmost propriety, inasmuch, that it must be pronounced the abandonment of the child Moses, and nothing else. Egypt is sufficiently symbolised by the distant pyramids; and a sphinx immediately behind the group, and the bulrushes, form a very important feature in the scene. The subject of the second plate is from the second chapter of Exodus,—“And the daughter of Pharaoh came down to wash herself at the river, and her maidens walked along by the river's side; and when she saw the ark among the flags, she sent her maid to fetch it. And when she had opened it, she saw the child. Then said his sister to Pharaoh's daughter, shall I go and call to thee a nurse of the Hebrew women.” This plate is, of course, entirely composed of female figures, of whom there are eighteen; the princess is leaning on one of her attendants, looking at the infant which is presented to her by another, having just been removed from the ark. In this composition the artist has availed himself fully of the subject in order to the repetition of beautiful form in every practicable pose. It is in such a subject, thus treated, that we see the inimitable ripple of the line which describes the human form. The scene is, as we are told, at the brink of the river, and some of the attendants of the Egyptian princess are still in the water; others are assembled round their mistress, and the attention of all is directed towards the child. The Nile and Egypt are indicated by the pyramids, the sphinx, a palm tree, and the everlasting pyramids. The subject of the fifth plate is Moses at the well, assisting the seven daughters of the priest of Midian against the shepherds. The passage is found in the second chapter of Exodus, the seventeenth verse,—“And the shepherds came and drove them away, but Moses stood up and helped them, and watered their flock.” The daughters of the priest occupy the right of the composition, clinging to each other in terror at the conflict going on between Moses and the shepherds. The action of the former

displays an irresistible force, which is fully supported by the agitation of the drapery and the effects of his staff upon the shepherds, some of whom have fallen on the left under his determined attack. The shepherds are semi-nude, and the figures are drawn with accuracy and great power of expression. But Moses is the principal figure; he is fully draped, and the drapery is made very skilfully to contribute to the powerful action thrown into the impersonation. The subject of the twelfth plate is derived from the twelfth chapter of Exodus, the particular passage being—“And the children of Israel did according to the word of Moses, and they borrowed of the Egyptians jewels of silver, and jewels of gold, and raiment.” This is upon the occasion of their departure from Egypt after the smiting of the first-born. The groups here are composed of male and female figures; of the latter, some of the Egyptians are giving their jewels to others of the Hebrew women: all the other components of the groups are either bearing burdens or preparing for their departure. In the background are seen numerous figures already on their journey, and heavily laden. Many among the other plates are of extraordinary merit, and are freely qualified with every paintable property; Moses at the well with the seven daughters of the priest is well adapted for painting: others are, Moses receiving Zipporah to wife; the appearance of the angel “in a flame of fire out of the midst of the bush” is a passage that could not well be omitted in a work like this; here he is alone upon Horeb, and is in terror hearing the voice from the midst of the bush. The departure from Egypt of Moses with his family is a point also dwelt upon with the happiest effect; the two principal figures, Moses and Jethro embracing each other, form an admirable group. The miracle described in the tenth and following verses of the eighth chapter of Exodus has frequently been painted, the changing of the rod of Aaron into a serpent: there is much grandeur in the treatment of the subject; the time is the instant the serpents appear, and that which had been produced by the rod of Aaron is about to swallow the others; Moses and Aaron occupy the centre of the composition; the Egyptian king is seated on his throne, and wise men and sorcerers stand around.—“And the hail smote throughout all the land of Egypt all that was in the field, both man and beast; and the hail smote every herb of the field, and brake every tree of the field.” This subject is treated more fully than some of the others; the foreground is occupied by a crowd of dying Egyptians, and as far as the eye can see there are discernible the dread effects of the dread visitation. This is succeeded by the Death of the First-born of Pharaoh; the Ordinance of the Passover; and the Passage of the Israelites across the Red Sea, the waves of which have divided, and the tribes are visible to the uttermost distance: the Destruction of Pharaoh and his host is an admirable plate, possessing the rarest qualities of Art, as is also the Smiting of the Rock of Horeb. Other subjects are Joshua discomfiting Amalek, and the Return of the Men who were sent to search the Land—indeed in every plate there is evidence of power, research, and mature study. It may be right to add that the publication, of which we have here given a review and a specimen, is printed of a much larger size than our pages. The work is “got up” with considerable taste; and we hope and expect for it the public patronage, to which its merits unquestionably entitle it.

FLORIATED ORNAMENT: A SERIES OF THIRTY-ONE ORIGINAL DESIGNS. By A. W. PUGIN. London, H. G. BOHN.

Mr. Pugin has here given us another of those remarkable publications by which he is so well and usefully known. Its origin is best told in his own words, which we gladly quote, because they practically confirm the theories we so continually endeavour to enforce. He says—

“On visiting the studio of Mons. Durit, the architect of Antwerp Cathedral, and designer of the new stalls, I was exceedingly struck by the beauty of a capital cast in plaster, hanging amongst a variety of models, which appeared to be a fine work of the thirteenth century. On asking if he would allow me to have a squeeze from it he readily consented, but at the same time informed me, to my great surprise, that the foliage of which it was composed had been gathered from his garden, and by him cast and adjusted in a geometrical form round a capital composed of pointed mouldings. This gave me an entirely new view of mediæval carving, and, pursuing the subject, I became fully convinced that the finest foliage work in the gothic buildings were all close approximations to nature, and that their peculiar character was chiefly owing to the manner of their arrangement and disposition. During the same journey I picked up a leaf of dried thistle from a foreign ship unloading at Havre, and I have never seen a more beautiful specimen of what we should usually term Gothic foliage, the extremities of the leaves turned over so as to produce the alternate interior

and exterior fibres, exactly as they are worked in carved panels of the fifteenth century, or depicted in illuminated borders. The more carefully I examined the productions of the mediæval artists in glass painting, decorative sculpture, or metal work, the more fully I was convinced of their close adherence to natural forms.”

It is absurd, therefore, to talk of Gothic foliage, the foliage is natural, and it is the adaptation and disposition of it which stamps the style; the great difference between ancient and modern artists in their adaptation of nature for decorative purposes is as follows: the former disposed the leaves and flowers of which their design was composed into geometrical forms and figures, carefully arranging the stems and component parts so as to fill up the space they were intended to enrich, and they were represented in such a manner as not to destroy the consistency of the peculiar feature or object they were employed to decorate, by merely imitative roundness or shadow; for instance, a parallel, which by its very construction is flat, would be ornamented by leaves or flowers drawn out or extended, so as to display their geometrical forms on a flat surface. While, on the other hand, a modern painter would endeavour to give a fictitious idea of relief, as if leaves or flowers were laid on, and, by dint of shades and foreshortening, an appearance of cavity or projection would be produced on a feature which architectural consistency would require to be treated as a plane; and instead of a well defined, clear, and beautiful enrichment, in harmony with the construction of the part, an irregular and confused effect is produced, at utter variance with the main design.”

Bearing in mind the peculiar treatment which gives character and style to Mediæval Art, Mr. Pugin has designed from natural flowers and plants a series of striking ornaments applicable to various ornamental purposes, most of which are very beautiful, and all “after the ancient manner” so entirely that they fully bear out his views as given above, and prove this position that “Nature supplied the mediæval artists with all their forms and ideas.” The plates to this beautiful book are executed by the Messrs. Hanhart in gold and colours, so that the work is a rare combination of beauty and utility.

PORTRAIT OF SIR CHARLES J. NAPIER. Engraved by H. ROBINSON, from the picture by E. WILLIAMS. Published by A. WHITCOMBE, Cheltenham; and P. & D. COLNAGHI, London.

This is an extraordinary portrait of an extraordinary man,—a work of real art. It was the last taken of the gallant general, a few days only prior to his departure for India, and to which, it is stated, he gave his testimony of approval by saying, “it was the only true portrait of him yet taken.” It represents him habited as a civilian, and sitting at a table with his pen in one hand and his spectacles in the other; the absence of the latter from his face, where they are seen in all previous portraits, reveals the entire countenance, with its remarkable expression of indomitable perseverance, and an eye that nothing can escape. Mr. Williams is a provincial artist, residing at Cheltenham, whose portraits have been beforetime favourably noticed in the *Art-Journal*; but we think this surpasses all his previous efforts in the artistic excellence of the work and its unquestionable fidelity to the original. To Mr. Robinson belongs no small honour for his engraving; it is one of exquisite delicacy, power, and freedom. We have rarely seen a work of the class that has pleased us so much.

THE FINE ARTS ALMANAC FOR 1850. Edited by R. W. BUSE. Published by ROWNEY & Co., London.

Much labour and care seem to have been expended on the compilation of this Almanac, which contains a large amount of information that will be found valuable to others than the class who, it may be presumed, would be more especially interested in it; as, for instance, to literary men desirous of knowing in what public institutions they may find works of reference upon topics of art, costumes, &c. While to the provincial artist and amateur it supplies all he would wish to learn respecting the various metropolitan and other exhibitions, the schools of design, drawing classes, galleries and collections open to students. The Almanac, in fact, fully bears out its title, and has our perfect approval.

MOUNT ETNA, TAORMINA, AND MOLA. Lithographed by F. W. HULME, from the picture by W. LINTON.

As there is no publisher's name attached to this print, we presume it is intended, for the present at least, for private circulation. The picture was painted for Richard Ellison, Esq., of Lincoln, and the selection from the artist's portfolio of so magnificent a scene does credit to his taste. The view is taken from the eminence whereon stood the theatre of Taormina (the Taurominium of the Romans), the noble ruins of which edifice form a prominent feature in the foreground of the picture; the city itself, extending for a considerable distance to the right, on the same elevation, but

along the base of a high mass of rock on which its castle is situated. Still farther on, the village of Giardini follows the shore below, and that of Mola is perched, like the eyrie of an eagle, on the highest summit overhanging Taormina. Beyond all this rises Etna, gigantic but peaceful, clad in the various hues of an Italian sunset. The waters of an extensive bay occupy almost the entire left of the picture. The whole prospect is one of extreme beauty, and composes into a charming picture, which has been excellently lithographed by Mr. Hulme, who has undoubtedly caught the painter's feeling in transferring it to the stone. We rejoice to encounter so excellent an example of the artist's great abilities; the readers of the *Art-Journal* are familiar with Mr. Hulme's admirable original drawings on wood; we cannot supply them with a specimen of his powers in another class of Art, but they will readily credit our report that his talents in lithography are of the very best order.

THE JUDGMENT OF PARIS. Painted by W. ETTY, R.A.; Engraved by C. W. WASS. Published by GAMBAERT & Co., London.

In the list of principal pictures painted by Mr. Etty, to which reference was made in his autobiography published in the *Art-Journal*, in February last, appears "The Judgment of Paris," and we then remarked that this picture was in process of engraving by Mr. Wass. This plate is now just on the eve of completion, requiring only a few finishing touches here and there before it is ready for the printer. Having had an opportunity of seeing a proof we are in a position to form an opinion of its merits, and can truly affirm that a worthier tribute to the genius of the painter, and a work more honourable to the engraver has rarely come before us. There are those who can see nothing in Etty but a splendid colourist, and think that by this magic alone he won his way to fame; let such then, inspect Mr. Wass' engraving, and, if really capable of appreciating Art in all its excellencies, they must acknowledge how erroneous has been their judgment. The reduction of the noble picture to black and white proves the power of its most effective composition, which, in variety of form and character, in beauty of expression, and in *chiaroscuro*, is infinitely superior to Rubens' picture of the same subject in the National Gallery. This is high praise, yet it is no more than truth, as a comparison of the group of the Three Graces, in each work, must convince even the most prejudiced in favour of the old masters; nor is it too much to say that had Mr. Etty's picture suddenly come to light from some obscure locality on the continent, with the accumulated dust of a century or two upon its surface, it would have found a multitude of enthusiastic worshippers who reverence *nil nisi antiquum*. The defects of the painter we can perceive and forgive, for they are, generally, of minor import, and are soon forgotten amid the poetry and lustre of his art. Mr. Wass has contributed a fitting homage to the genius of the lamented artist, by producing an engraving that cannot fail to attract universal attention; it is the first appropriate offering laid on his sepulchre,—the prelude, we trust, to what will abundantly follow.

THE BABES IN THE WOOD. Published by J. CUNDALL, London.

In the January number of our last year's publication we noticed, at considerable length, the first appearance of these admirable designs, the work of a lady of distinguished rank. That series of plates consisted of etchings coloured by hand; the present, which are on a smaller scale, have been most beautifully executed in chromo-lithography by Mr. Brandard, and are equal to anything of a similar kind we have ever met with. It may, perhaps, be necessary to state for the information of those unacquainted with the process, that in all coloured lithographs printed at the press, or, in other words, not coloured by the hand after the simple black and white effects have been taken off, a separate drawing must be made on the stone for each tint intended to be used, and, of course, a separate printing from each stone; it will thus be evident how much trouble and care are requisite to perfect a single impression. In the instance of the book before us *thirteen* stones have been used by Mr. Brandard to produce the necessary effect, and without one touch of hand-workmanship; and yet each subject is as delicately executed as if the most skilful artist had painted it in his most brilliant colours. Our previous notice renders unnecessary a further allusion to the character and composition of these illustrations, which are, in all respects, as beautiful as Art can make them. A word of praise is justly due to Messrs. Hanhart, for their excellent printing of the work.

"THE KEEPSAKE." Edited by the COUNTESS OF BLESSINGTON.

Although this volume is to our eyes as is a funeral knell to our ears, the series, so long presided over by Lady Blessington, would be incomplete without it; (during a number of years "The Keepsake" was as necessary on every drawing-room table as a Christmas rose or a bunch of holly); and though of late its artistic merit crumbled towards decay, yet its literary character was supported not only by aristocratic talent, but by much of the best talent of England; and it was certain to contain more than one engraving worth the price of the volume. The sudden and lamented death of the brilliant and beautiful woman who influenced its destiny, left the task of selection for the present volume only half completed; but her niece, Miss Power, whose taste had been formed by Lady Blessington, felt bound to finish what her aunt had commenced, and has brought both knowledge and industry to the task, which, considering all things, has been ably performed. Lady Blessington's acute perception of excellence fostered many a youthful aspirant to literary distinction in the pages of the volume under her control, and she never conveyed a pang with a refusal; her sympathy was kind and generous, and her enthusiasm excited by whatever was excellent in Literature and Art.

THE BOOK OF RUTH. Illustrated by the LADY AUGUSTA CADOGAN. Published by J. CUNDALL, London; for the benefit of Charitable Institutions in the Parish of Lower Chelsea.

The taste which selected the Book of Ruth as a subject for illustration, at once proves the refinement and elevation of the artistic feeling that prompted the Lady Augusta Cadogan to such an undertaking, and the purpose of its publication would have sanctified an inferior subject. We congratulate the accomplished lady on her illustrations of this most holy and touching story, and still more that she dedicates her pencil to such an object. The beautiful volume now before us has a double claim upon our consideration—the claims of artistic excellence and actual charity; and it is highly gratifying to see the talents with which so many of the female aristocracy of our land are endowed, put forward so frequently to effect some object of national benevolence. Lady Augusta is well acquainted with the necessities of the parish of Lower Chelsea; and we trust that this noble effort to relieve want will receive public confidence and encouragement. The eloquent and pathetic Book of Ruth has furnished Lady Augusta with material for eight finely conceived and admirably executed subjects.—"The Journeying of Elimelech and his Family into Moab;" "Naomi and Ruth," in two incidents; "Ruth gleaning in the Field of Boaz;" "Boaz and Ruth;" "Boaz and the Elders;" "The Birth of Obed;" and "The Marriage of Boaz and Ruth," which forms the frontispiece. The composition and the drawing of these several groups show much fertility of invention, and a hand well able to carry out the ideas; the etchings are freely yet delicately executed, and with the accompanying black-letter text, form an elegant and instructive volume, which we shall be happy to know has realised the wishes of the benevolent and accomplished lady-artist.

FRUITS FROM THE GARDEN AND THE FIELD. The Poetry by O. A. BARON. The Designs by OWEN JONES. Drawn on Stone by E. L. BATEMAN. Published by LONGMAN & Co.

This is one of the bright "gift books" of the season, gorgeous and beautiful as can be, and may be considered the perfection of the species of art which it illustrates. Fruits are more difficult to arrange gracefully than flowers, but Mr. Owen Jones has suggested an improvement to nature, and rendered the flower and the fruit twin-born! This certainly adds to the beauty of the composition, and may be termed a "poetic licence," rendering the volume as *pictorially* attractive as the one which we noticed last season. The cover and the *inside* adornments are charmingly designed, and Mr. Bateman's lithography is beyond all praise. Such volumes excite our admiration of, and sympathy with, the beautiful, in Nature and Art; and this renders them necessary adornments of the tables of those who can afford such elegant enjoyments.

SPRING AND AUTUMN. Engraved respectively by T. W. HUNT and B. EYLES, from Drawings by A. BOUVIER. LLOYD, BROTHERS.

Two graceful compositions by a French artist, long domiciled here, whose works of a similar character have frequently been before the public and deservedly appreciated. "Spring" is represented by

a young girl, of the aristocratic class, with her lap full of flowers, fresh gathered from the garden in which she is walking. Her face is charmingly expressive, and her light and elegant costume highly picturesque. "Autumn" is similarly characterised, but she is standing in the attitude of contemplation, the object of her thoughts being

"The last rose of summer
Left blooming alone."

The subject is beautifully rendered, and both drawings are most delicately engraved by the respective engravers in the chalk style, as it is termed; and are certainly two of the prettiest subjects of their class we have seen for some time.

THE ARTISTS' ALMANAC. Published by ACKERMAN & Co., London.

The observations we have made on the Almanac published by Messrs. Rowney & Co., apply with equal justice to this—that it will be found a valuable book of reference and information. The contents of each vary in some respects, so that what cannot be met with in the one, will most likely be contained in the other.

"LORD, HAVE MERCY UPON US." Painted by H. BARRAUD. Engraved by W. T. DAVEY. Published by HERRING & REMINGTON, London.

This is the companion print to that entitled, "We praise Thee, O God," which within the last few months has obtained an unexampled popularity; and there can be little doubt that the present work will be as eagerly sought after. Three charity-girls are kneeling behind an old oaken book-desk, in the interior of a church, adorned with holly and other evergreens, symbolical of Christmas-time; a happy introduction on the part of the artist at this period of the year. The reverential attitude and devotional feeling expressed by the children, as they repeat the beautiful responses of our Church Service, are well rendered by the artist, and the engraver has done the subject full justice. All who possess the first of this pair of interesting prints, should certainly have the other; the two should not be separated.

THE NILE BOAT; OR, GLIMPSES OF THE LAND OF EGYPT. By W. H. BARTLETT. A. HALL, VIRTUE, & Co., London.

The mysterious land of Egypt—the land whose history is intimately connected with our earliest Bible-reading, the cradle of Moses, the bond-place of the Israelites—where Art first reared its head, and civilisation achieved an astounding eminence while the world was yet young—who can write of this land and its people without awakening the sympathies of all who own the belief by which we hope for an hereafter? The corroborations of Scripture history which its monuments offer have invested them with an interest of the most extraordinary kind. The philosopher may study their laws; the soldier their military tactics; the historian their hieroglyphics; and all find instruction in their records, the imperishable works of those wondrous men, whose sculptures are literally "sermons in stones." Since the famed work, published by Denon, under the auspices of Napoleon, Egypt has been visited and its antiquities descanted upon by the most eminent European scholars, who have found here ample room for their most careful investigation and judicious comments. Our artists have not been behindhand in the work of utility, and we owe to David Roberts a series of picturesque and truthful delineations, unsurpassed by the labours of any previous traveller. To an artist also are we indebted for the present agreeable and beautiful book; Mr. Bartlett is well-known for the zeal and assiduity with which he has journeyed over many countries, indefatigably employed in the delineation of their peculiarities or beauties; he is also favourably known as the author of "Forty Days in the Desert;" and he has in the present instance given us a vivid picture of a journey down the Nile, describing the wonders of the olden time, which greet the astonished eyes of the traveller, and enchant those of the scholar and the antiquary. He paints with his pen as well as with his pencil, and both are worthily displayed in the volume before us. The engravings are very beautifully executed, and exhibit the more remarkable points of the wondrous erections which make the banks of the Nile famous. The Memnonium, the two Colossi near it, the approach to Karnak, the Great Temple at Edfo, the lovely and far-famed Island of Philæ, and the extraordinary Rock Temple at Abu Simbal, are all singularly striking and beautiful; while the descriptions of each are clear and sensible descants on their history and peculiarities, written with a freshness which gives value to much that has been described before.